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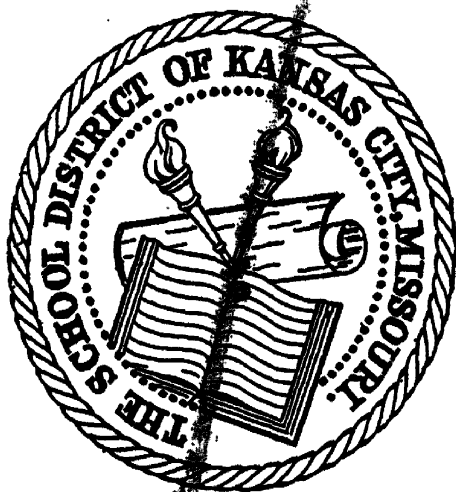


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MUSIC EDUCATORS NATIONAL CONFERENCE

A DEPARTMENT OF THE
NATIONAL EDUCATION ASSOCIATION OF THE
UNITED STATES

VOLUME THIRTY
1939-1940 YEARBOOK

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C. V. BUTTELMAN, *Executive Secretary*

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F O R E W O R D

THE THIRTIETH VOLUME issued by the Music Educators National Conference, presents a compilation of articles and reports largely selected from material prepared for the sectional and national meetings of the Music Educators National Conference held in 1939 and 1940.* Therefore, the major portion of the contents is, in effect, a symposium representing opinions, experiences and studies of members of the music education profession, as well as general educators and laymen, in all parts of the country over a period of two years. Certain of the material in this category is drawn from sources other than the meetings of the Conference—principally from recent issues of the *Music Educators Journal*.

Additional contributions which distinguish this volume are the "Outline of a Program for Music Education" and the comprehensive index of YEARBOOK contents, volumes sixteen to twenty-nine, inclusive (1925 to 1938). The former is the result of several years' work by the Music Education Research Council. Only the outline of the program as adopted at the Los Angeles biennial convention is printed herein; the complete report is to be issued as a Research Council Bulletin, available in three sections, in 1941.

The YEARBOOK index was compiled by Marguerite V. Hood, a member of the Editorial Board. The completion of this large undertaking will be recognized as one of the significant services of the period in the field of music education.

Of paramount importance from the standpoint of the organization, and therefore epoch making in the development of the music education program, is the revised constitution of the Music Educators National Conference, which will be found in Section IX. This document, adopted

* No volume was published in 1939, a biennial publication plan having been adopted by the Executive Committee. Beginning with this volume, the book is to be issued in alternate years, and will be dated to correspond with the biennial period. Thus, this issue (No. 30, 1939-1940) contains, in addition to material from other sources as indicated, papers and reports made available by the following:

Southern Conference for Music Education, Edwin N. C. Barnes, president (1937-1939); biennial meeting, March 5-8, 1939, Louisville, Kentucky. Eastern Music Educators Conference, F. Colwell Conklin, president (1937-1939); biennial meeting, March 14-17, 1939, Boston, Massachusetts. North Central Music Educators Conference, Charles B. Richter, president (1937-1939); biennial meeting, March 19-24, 1939, Detroit, Michigan. Northwest Music Educators Conference, Louis G. Wersen, president (1937-1939); biennial meeting, March 29-April 1, 1939, Tacoma, Washington. California-Western Music Educators Conference, S. Earle Blakelee, president (1937-1939); biennial meeting, April 2-5, 1939, Long Beach, California. Southwestern Music Educators Conference, Catharine E. Strouse, president (1937-1939); biennial meeting, April 12-15, 1939, San Antonio, Texas. Music Educators National Conference, Louis Woodson Curtis, president (1938-1940); biennial meeting, March 30-April 5, 1940, Los Angeles, California.

after several years of study, not only affiliates the Music Educators National Conference with the National Education Association of the United States, but greatly broadens and strengthens the organization structure of the Conference by making provision for including therein the state music education associations.

The nature and amount of the material selected for publication and the varied subjects treated are such as to make classification under definite heads difficult. Therefore, while the articles have been assembled in such manner as in the opinion of the editors will make the book most convenient and practical for general use, reference to the comprehensive index supplied for this volume (page 600) as well as to the topical index (page 610) is essential in order to locate readily all of the material pertaining to any one of the wide range of topics represented.

—C. V. B.

Music for *Every* Child
Every Child *for* Music

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THROUGHOUT the ages, man has found music to be essential in voicing his own innate sense of beauty. Music is not a thing apart from man; it is the spiritualized expression of his finest and best inner self.

There is no one wholly unresponsive to the elevating appeal of music. If only the right contacts and experiences are provided, every life can find in music some answer to its fundamental need for aesthetic and emotional outlet. Education fails of its cultural objectives unless it brings to every child the consciousness that his own spirit may find satisfying expression through the arts.

The responsibility of offering every child a rich and varied experience in music rests upon the music teacher. It becomes his duty to see that music contributes its significant part in leading mankind to a higher plane of existence.

The Music Educators National Conference, in full acceptance of its responsibilities as the representative and champion of progressive thought and practice in music education, pledges its united efforts in behalf of a broad and constructive program which shall include:

(1) Provision in all the schools of our country, both urban and rural, for musical experience and training for every child, in accordance with his interests and capacities.

(2) Continued effort to improve music teaching and to provide adequate equipment.

(3) Carry-over of school music training into the musical, social, and home life of the community, as a vital part of its cultural, recreational, and leisure-time activities.

(4) Increased opportunities for adult education in music.

(5) Improvement of choir and congregational singing in the churches and Sunday schools; increased use of instrumental ensemble playing in connection with church activities.

(6) Encouragement and support of all worth-while musical enterprises as desirable factors in making our country a better place in which to live.

[From the Resolutions adopted by the Music Educators National Conference at its biennial meeting held in Los Angeles in 1940. Full text will be found on page 475.]

MUSIC IN AMERICAN LIFE TODAY

HOWARD HANSON

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IN THESE DAYS when the world seems to be turning itself upside down with startling rapidity, when principles which we have come to regard as firmly established are questioned and, in many cases, discarded, it is difficult for us to concentrate upon educational problems which in the light of world events seem to have only academic significance. At the same time, we may find what solace we are able to obtain from the thought that perhaps the one valued thing which can be gained from the catastrophic events of today is the stimulus to re-study principles and philosophies which we have come to take for granted. It is particularly necessary for us today not only to re-study and re-examine but to re-evaluate and, in some cases, to reaffirm our beliefs in old loyalties.

This is particularly true in the field of education. It is certainly unnecessary to argue this point since all of our experience, as well as our theory, indicates that the points of view which are successfully projected in the education of youth have profound effect on the history of the community, the nation, and in these days, of the whole world. Where these philosophies are fundamentally good, the effect makes for greater understanding, reciprocity between men and nations, and a sympathetic understanding which integrates the differing types of beliefs of differing types of men. Equally true is it that harmful educational theories, when effectively projected, can work incalculable damage not only to the individual but to the entire community of men.

In the field of music and of art in general, the place of a developing culture seems unimportant if we consider such a culture merely as something quite extraneous, a garment to be put on or taken off. If we consider, however, the development of an art as something indigenous to the country in which that development is taking place, as something which rather than being extraneous is an actual expression of a motivating force woven deeply into the spiritual fabric of the nation, such a culture becomes very important indeed.

It has often been said that the job of education is twofold: to teach young men and women how to earn a living and to teach them how to live. This may undoubtedly be a much too superficial analysis and yet, reduced to elements of the greatest simplicity, the statement contains a very great deal of basic truth. One of the greatest necessities in the field of music in education is an understanding of the relationship of these two points of view in terms of music education.

When I had the privilege of speaking to the National Education Association some years ago I devoted myself primarily to the task of attempting to group types of students and to suggest methods of approach which would be, in my opinion, effective in giving to the greatest number of students the greatest benefit without at the same time entering into a dangerous leveling-out process which would stunt the growth of the talented in order to attain a general level of mediocrity. Today I shall pass over hastily any discussion of music as a subject for vocational instruction and devote the greater part of my time to a discussion of those phases of music which affect the great mass of men and women.

In beginning such a discussion, perhaps the most important thing is to attempt an evaluation of the status of music in America at the present time.

It is necessary for us to answer such fundamental questions as, "Are we a musical nation?" "Are educational opportunities in the field of music in the United States adequate?" "Are we able to assume creative and educational leadership in the United States at a time when leadership in the rest of the world seems at least momentarily bankrupt?"

There is one method of dividing music into compartments for the sake of discussion which is helpful. Music is in a sense a three-way art, for it concerns three fairly distinctive types of individuals. These may be classified simply as creator, performer, and listener. In many cases all of these elements are found in the same person, but for the sake of our analysis we may for the moment consider them as mutually exclusive.

First, are we a musical nation as far as performers are concerned? The answer here must be an unqualified affirmative. If the musicality of a nation can be judged by excellence in performance, we are undoubtedly the most musical nation on earth. Let us take, for example, the field of symphonic performance. In this field I am speaking not from hearsay but from experience. I have had the opportunity of conducting most of the orchestras in the United States and a good many on the European continent, and I can say without fear of contradiction that the standards of performance in our own country are the highest in the world. The three or four greatest orchestras in the United States are in every phase of musical performance—accuracy, technical proficiency, and brilliance—the superior of many orchestras in Europe. Indeed, many of the first-ranking orchestras in the old world have difficulty in maintaining equality with the second-ranking orchestras in this country. The tradition of European supremacy in the arts dies hard, and these facts which I have quoted find less ready acceptance in the minds of laymen than in the minds of professional musicians. Even where the leadership of performance in America is accepted, many laymen consciously or unconsciously attribute this superiority to the presence of foreign artists in American orchestras.

It is true that the United States owes a great debt of gratitude to its foreign teachers, particularly to those who came to this country in the latter part of the nineteenth century and laid the foundations for present-day musical developments. The orchestras today, however, consist in constantly increasing percentages of native-born American boys who have come up through the American public schools and the American professional schools of music, and one finds further proofs of this fact when one leaves the consideration of professional symphony orchestras and studies the student orchestras of our American music schools. Here, again, I am speaking from experience when I say that the student orchestras of our professional schools of music set new high standards for technical brilliance and proficiency. I have not heard a student orchestra in Europe which compares in technical skill with such orchestras as that of the Juilliard School, the Curtis Institute, or the Eastman School of Music, to mention but three.

But if we are proud of technical superiority in the upper bracket of symphonic playing, the most outstanding contribution to this field is yet to be mentioned—the development of symphony orchestras in the American high school. Whereas the professional symphony orchestras and the professional music school orchestras have counterparts in Europe, the symphonic development in the American public schools has no equivalent in the old world. Here we have an experiment in the democracy of music which is breathtaking both in its fulfillment and in its implications. It used to be said—entirely unjustly—that the typical American boy and girl were unmusical. Where this theory originated I do not know. In the first place, it is bio-

logically unsound, for America itself is an amalgam of many races, the great proportion of whom have made important contributions to musical progress. Why the immigration of a German family, an Italian family or a Jewish family across the Atlantic Ocean to the shores of the new world should result in their progeny becoming unmusical has always been quite beyond my understanding.

Regardless of the origin of this theory, the belief in it has been generally widespread, until the time came when any such conception was completely dissipated by actual progress. I have been thrilled by the performances of many great professional orchestras, but I must confess that the greatest symphonic experience in my life came about twelve years ago, when for the first time I conducted the National High School Orchestra in Chicago, and heard this organization of approximately three hundred American boys and girls playing with a technical proficiency, with an enthusiasm, a musical understanding, and an inner fire which defied description. On the occasion of that concert there were many wet eyes; and at its conclusion I saw many men who had devoted their lives to music education, make surreptitious use of their handkerchiefs. For this concert was something more—much more—than a concert. It was the beginning of a new era in music—a democratic era in which music was taken reverently and lovingly from its shelf where it had reposed for many centuries in the service of the chosen few, and brought into active service in the democracy of American boys and girls. Since this development began, occasions of this sort have become almost a commonplace, and it is possible to go to literally hundreds of American high schools throughout the nation and hear symphony orchestras composed of American students playing the masterpieces of both the past and the present.

We must not allow ourselves to become hardened by familiarity. Make no mistake. This development in the American public schools is new, thrilling, and epoch-making. It has never happened before. It is American and democratic in tradition, and it must continue as one of our most significant contributions to the development of an indigenous culture.

The development in choral music is a chapter hardly less thrilling. We have become known in recent years as essentially an instrumentally-minded people, and yet the development of a cappella choirs in the high schools of this country has set a new record in choral achievement, a record which as in the instrumental field far surpasses the achievements of their elders. In this whole development we should present our respects to the supervisors of music in the American public schools. Their devotion has been amazing and their contribution of incalculable importance. We, as educators, must realize that this importance is developing when we remember that in these organizations our students are not only learning fundamental techniques of accuracy, precision, teamwork, and loyalty to an ideal, but that they are experiencing the spiritual influences of a great art and are experiencing them creatively—not as passive listeners, but as active participants. They are recreators, if you will, companions in the realization of beauty.

One more thing remains to be said, and that is that America is at last taking her place not only in the field of performance but in the field of creation. In the building of a national culture, a nation must stand or fall in the last analysis by what she herself produces. Importations are important as examples, guides and teachers, but the true culture of a nation must be based upon that which grows from its own soil. Here again we see in this new age, America beginning to interpret herself through her own creative

artists. We have all been thrilled and excited recently over the pronouncements of eminent foreign conductors who have said that in these present days the greatest compositions are coming from the pens of American composers. We are not, however, proud of this in any competitive sense. We are not proud because we hope that America may be "better" than other nations. We should be happy rather because it means that America is at last finding its own creative soul and is expressing her own spiritual convictions through her own sons, both for today and for posterity.

Here again, when I think of composers I think not only of the Americans who have won fame in the field of symphonic composition but I think of the creative ferment in the field of music which is working in the very young. I recall astonishing evidences of creative talent which I have seen in the grammar school, evidences which show that the educators themselves have come to the realization that the most satisfying achievement in music is the achievement of self-expression. If that self-expression can be through performance, it is vitally contributory to the student's development. If that experience is also actually creative, it is doubly important. Through the development of the radio the American nation has probably become the world's greatest musical audience and yet, though I do not minimize for one moment the values which can be derived from listening to great music, I am happy that music education in the public schools has been directed at least equally to creative participation. For by participation the student acquires a deep and profound experience which becomes a part of his very soul and being, and from which he can never be divorced.

It seems to me that in the last analysis this sensitizing of the human mind and soul is the most important task of education. We may forget facts; dates may slip from our minds; but the experiences which we have had in being subjected to the thoughts of great men in whatever art, remain with us forever. And perhaps this spiritual development, this rendering of the soul sensitive to beauty, this tenderness, compassion and understanding which come from intimate association with beauty, is the ideal goal of American democracy.

SOME VALUES AND FUNCTIONS OF THE FINE ARTS IN AMERICAN LIFE AND EDUCATION

EARL ENYEART HARPER

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IT MAY SEEM IMPERTINENT and intolerably presumptuous that one should undertake to defend the fine arts. It is like defending love, or religion. But while we may have no cause to defend religion or love for their own sake, it is important for men occasionally to discuss among themselves the meaning and significance of these great subjects in their lives.

The fine arts are so rooted in human nature that no one can doubt that they will run as an unbroken thread throughout the whole history of the race. The fine arts have never died out of the life of man and they never will.

But whole generations of men have been measurably lost to the inspiration of the arts. Nations and even races have in given periods of time paid far less attention to the fine arts than they should have for their own good. The insight into the attitude of a representative American in the hour when the nation was approaching the very zenith of its material prosperity should give many of us pause even though he did not represent all of the people over whom he ruled.

Herbert Sidney Langfield in his book, *The Aesthetic Attitude*, finds historical reason for us to consider the possibility that art may not be regarded seriously, that the number of people obsessed with material, or perhaps military things, may be so great as to crush the inspiration of beauty out of existence in an entire nation, or for an entire epoch in history.

I am not primarily enlisting in a crusade this day for the sake of the fine arts. I should like to say some things about the fine arts for the sake of mankind. I should not be primarily concerned to defend religion, but should be very happy if I could say anything anytime, anywhere, which would reveal to man for his own sake what religion has meant to others and can mean to him.

I shall ask three questions today, and answer them as best I can: Are the fine arts important in the material life of man? What place is being found for them in American education? What vital spiritual services do they offer mankind?

I

Are the fine arts important in the material life of the United States of America?

In the scale of values which man regards as fundamentally worth while in life, the economic value is fundamental. Earning, saving, spending—these are basically important in life.

Examination of financial investments in properties and materials, of profits earned in manufacture and trade, and of the income of those gainfully employed in the various fields of the fine arts will yield interesting results.

This may seem to be a cold-blooded approach to a consideration of the kind we have proposed. But again and again we shall find ourselves compelled to set up an effective economic apologetic for those institutions and ideals which are dear to us if we would have them entrenched in the life of our day.

What, precisely, are the fine arts? Generally speaking, they are music, drama, dancing, painting, sculpture, and architecture. What are these arts

worth to the American people? Can a practical man, though he considers himself an æsthetic Philistine, afford to read these arts out of his consideration as unimportant, even though to him they are uninteresting? I think not.

Take a piano, for instance. Trace the raw materials back to their sources in mines, forests, and farms. Calculate the transportation involved in moving these materials to the factory, and in moving the completed instrument from the factory to the warehouse, thence to the sales floor, and finally to its ultimate place in the home, theater, school, restaurant, or wherever it may be. Ascertain the cost of labor all along the line, the investments, leases, and rentals connected with all of the buildings stationed along the line of progress. Figure in the salaries of executives and the commissions of salesmen. Then let the mind leap ahead to the expenditures involved in teaching students to play that instrument, and finally the salaries, wages or fees paid musicians to play it, and you begin to understand the economic importance of the piano.

Multiply by the number of pianos manufactured and sold each year and then add similar figures for each of the musical instruments of the band and orchestra, and we realize that we are dealing with an economic factor of very considerable import.

Carry some such line of investigation into each of the fine arts and total your figures, and I predict that even the most hard-boiled bankers and economists will snap to attention.

That is not all. What of the addition to income and profit of manufacturers and salesmen of non-musical items such as automobiles, washing machines, and bottles of catsup? Sales appeal in every instance depends directly upon the art of design and indirectly upon the arts as employed in advertising and publicity. And in these days of radio publicity and salesmanship, the drama and music take their places beside the graphic and plastic arts in this contribution to material welfare.

In thinking upon the question of the monetary worth of the fine arts to the American people, I have been unable to find many dependable statistics. I turned to the College of Commerce at the University of Iowa, however, and asked whether our national income had been broken down in such wise as to make available a few dependable figures on the material values involved in the fine arts in the United States.

I discovered that in the year 1935 the total value of manufactured musical instruments was \$26,633,432.

At the time of the last available census report there were employed in the field of music 165,128 professional musicians and teachers of music, 6,823 piano and organ tuners, and 9,841 workmen in piano and organ factories. Notice how incomplete this list appears to be. It does not take into account thousands of workmen engaged in manufacturing band and orchestral instruments, nor other thousands engaged in closely affiliated work. And yet note that the total number, 181,792, compares with 160,605 lawyers, 153,803 physicians, 148,848 clergymen, and 71,055 dentists as enumerated in the same census.

It will be of further interest to note that of the total number of people gainfully employed in the United States today, 2.26 per cent are engaged in one of four fine arts: music, drama, architecture, and graphic and plastic arts.

Surely the fine arts have achieved significance in our national life from the standpoint of material values.

II

And now I propose my second question: *What place is being found for the fine arts in American education?*

About the middle of the last century, when Lowell Mason desired to introduce music into the public schools of Boston, he was tartly informed that he might give instruction to the children if he would teach after school hours and without pay.

And yet one of the most phenomenal developments in American education since that time, and particularly during the past score of years, has been in the field of music. This art is thoroughly entrenched in terms of curriculum and organization now, and it would seem that even another major depression could not dislodge it. It might be forced to accept a correlative decrease in financial support with other subjects, but it is inconceivable that it should suffer expulsion from the curriculum on the ground that it is a frill or fad which can be dispensed with in times of financial adversity. That did happen in many instances less than a decade ago.

And now the sister arts of music are winning their way in the American schools.

The drama has always had an extracurricular place in the life and work of the American school system. Only in relatively recent days, however, has it been made a subject of serious study and authoritative instruction. Now, with its corollary subject of speech, drama holds its secure place in the life and work of the American schools.

Today it is the turn of the graphic and plastic arts to find a secure place in both the curricular and extracurricular life and work of our colleges, high schools, and even of our grade schools. Recently I have had prepared a statement concerning the increase in the number of art teachers in one year in the state of Iowa.

In 1937-38 there were 32 supervisors or special art teachers in the schools of Iowa; 1939 there were 35; 1938 there were 35 high school art teachers; 1939 there were 45; 1938 there were 49 junior high school art teachers and in 1939 the number was 62. In 1938 there were 68 elementary school art teachers and in 1939 there were 101. This means that there was a total of 184 teachers of art in the public schools of Iowa in 1938, and 243 in 1939.

It is my considered judgment and opinion, tested and approved by many leaders in general education, that within the next decade or two we shall witness the same swift, even phenomenal development in the teaching of art in our public schools that we have witnessed during the past generation in the teaching of music and during the past decade in drama.

This is significant for at least three reasons: First, it indicates that we have discovered that the normal boy or girl is artistically educable. We no longer believe that only peculiarly talented individuals, almost abnormal in their differentiation from their fellows, can be profitably and successfully taught the fine arts.

Some years ago Dean Peter Christian Lutkin of Northwestern University said to me in a personal conversation: "After forty years of teaching music, I have come to the conclusion that every person born into this world with normal endowments is responsive to line, color, or sound."

If a person is responsive to *line*, he needs only training and guided experience to become thoroughly understanding and appreciative of drawing and draughtsmanship, and ultimately of architecture.

If he is responsive to *color*, training and experience will bring him to a real understanding and appreciation of the work of the master painters. If he responds to timbre, pitch, harmony, and volume of *sound*, he may be trained to understand and appreciate music in any or all of its myriad forms.

As educators, we are proceeding today on this sound basic assumption that normal human beings are artistically educable.

Second, we are facing an increasing problem of leisure time in our American life. We are told that we are headed directly for a five-day week and a six-hour day. Many there are who exclaim that this will mean a new American culture. But it is quite as likely to usher in a new American crime wave. Leisure time has its values and its dangers. Constructively used it will make for happiness, cultural enrichment, and the ennoblement of character. Undirected or misdirected, it may breed all kinds of mischief and bring a curse upon the sons of men.

Effective and inspiring leadership in the fine arts and in recreation will meet the nation's need for constructive use of leisure time and for the development of a people to whom leisure time may become a blessing and not a curse.

The man or woman who not only reads, sees, and hears, with understanding and appreciation, but who actually plays, sings, acts, paints, sculpts, or builds, is most likely to meet the test of good citizenship.

Third, a great work of cultural integration, profitable in and of itself, but likewise contributive to the integrity and permanency of democracy and its institutions will be carried forward through education in the fine arts.

It is said that America is the melting-pot of the races. In recent years it has seemed to some of us that no very hot fire has been burning under the pot. It is not a wild stretch of the imagination to envisage America, tested by international conflict, being broken into antagonistic camps, particularly if such conflict should be predicated wholly or partially on a political ideology.

The greatest unifying factor in American life today is to be found in our public schools and in our colleges and universities. A common denominator of culture can be developed and propagated through this great school system.

The teaching of the fine arts will bring to life the great æsthetic values realized in the history of the human race. Appreciation of these values cuts across national and racial boundaries unless prevented by artificial barriers. In America Anglo-Saxons study oriental art, Negroes sing German *lieder*, Scandinavians study the masterpieces of painting and sculpture which came out of the Renaissance in Italy. Here is a great diversity of contributions to our æsthetic appreciation and enjoyment. And as all Americans have access to all of these contributions, a sense of unity tends to develop through common understanding, enjoyment, and happiness.

But that is not all. As the artistic achievements of bygone days and of the wide world become generally known and understood by Americans, and as discovery of talent and technical development are encouraged through the teaching of the fine arts, creative ability will develop. It will come slowly. But as the decades pass and education in the fine arts continues, a cultural integration of all the peoples who make up the citizenry of the United States of America will surely come to pass.

III

What vital spiritual services do the fine arts offer mankind?

In the long run, study, development and practice of the fine arts must be vindicated among men by their consequences in terms of spiritual awakening, refreshment and invigoration. All other arguments for the expenditure of time, money and effort upon the fine arts finally depend upon what happens to individual men as a result of their personal experience with these arts. There is much turmoil, struggle, and ugly strife in the life of man. This is true even when nations are formally at peace with one another. Such a condition is

aggravated in the day in which we live. If there is to be peace in the world in our time for most of us, we must find it in our own inner consciousness.

The dignity of life and of human nature has been ruthlessly trampled upon many times in the history of the human race, but never more viciously than today. Beastly thoughts are inculcated in the minds of men by means of powerful propaganda, let loose by governments who hold the power of life and death over every subject. Unspeakable indignities are heaped upon the bodies of men and women. Physical life itself is reduced to a mere existence without the creature comforts which civilized man somehow thought he was heir to. Ofttimes the barest necessities for maintenance of health and strength are lacking. In the midst of such experiences, whether one is actually a victim in the grip of savage tyranny or looks aghast upon the scene from afar, it requires an almost superhuman effort to retain any poise, any semblance of human dignity, any consciousness of human worth. In the grip of such forces, how terribly impotent we are made to feel!

I am not prepared to say that the peace which men crave, the poise which men need, and the power without which men suffer frustration and defeat, are to be found only through the fine arts. But these arts have their great and effective service to render.

I think Sheldon Cheney is right when he says: "Art strikes straight to some separate æsthetic inner being, something as close to the spirit of man as it is possible to penetrate." He adds: "To me this seems as fundamental an approach to the spirit, to disembodied spirituality, as those other two unexplainable high roads, love and religious experience. I will not venture here any speculation as to how close together or how distinct these three phenomena may be; I feel, however, that no man has lived his spiritual life to the full if he has not experienced widely of all three. Aesthetic emotion, arising from something which an artist has endowed with form, whether music, architecture or painting, is of that order, moves mankind thus fundamentally."¹

I not only respond to this conviction held by Mr. Cheney, but I believe that any normal man or woman can experience the life-giving, inspiring, soul-uplifting influence of the fine arts. I cannot help but believe that if men will hear and believe testimony as to the service the arts can render them, we shall have a much wider and sounder support of the development of art in the life of America, for its inclusion in the curricular programs of schools, colleges, and universities, and for its inspiring practice in galleries, theaters, concert halls, and opera houses, and, most important of all, in American homes.

All of us together must struggle with the problems, difficulties, perplexities, doubts and fears which are our daily portion in the life of the world today. And, while faith waxes strong in many of us that righteousness will prevail, that the institutions of liberty and justice will be vindicated, yet we cry out again and again in vexation of spirit and almost in despondency: "How long, oh Lord, how long?"

Perhaps peace is not to come in our time. Perhaps we are driving straight toward Armageddon. I will not predict that such is the case. In all honesty I must concede that it may be. Upon accidents in the conduct and accents in the speech of men may depend a major conflict which will plunge a whole world into an orgy of suffering and slaughter.

But I say to you today that we can take courage and find inspiration in this hour by turning to the fine arts. Whatever may happen, the best and noblest things in life find their expression in the fine arts. Instead of with-

¹ *Primer of Modern Art.*

drawing ourselves from cultural pursuits because of the stress, strain and danger of the days in which we live, we ought to give ourselves to those pursuits more avidly than ever before. The message and mission of art is abiding and eternal. The enduring verities of human life are bound up with song, picture, story and cathedral.

Reflect, if you will, upon the spirit which animated those men and women who established the great festival at Salzburg in 1916—during one of the worst periods of war, suffering, and devastation the world has ever known. In those dark days the men and women who dreamed and projected the festival issued the following proclamation: "Mists surround the world, and there seems to be no end to the cruelest of wars. Nobody knows what the next hour is going to bring. All the same, we dare to express the thought of a Salzburg Festival dedicated to peace, art, and joy. We call upon those who believe in *the might of art*, upon those who believe the works and values of art to be the only stable things in the eternal changes of time, to join us and to help us to establish a refuge in the name of Mozart, where art lovers of all countries may unite in festive delight once the dark clouds of this world catastrophe have passed."

If what was done at Salzburg can no longer be done there, it will be done somewhere else. If the fine arts are prostituted or expelled in the ancient centers where they have reigned supreme, there will be other places where men will receive them to their hearts.

What are the values and functions of the fine arts in American life and therefore in education? They have a far greater material value, produce a far larger share of our national income, provide for the gainful employment of many more men and women, than most of us have realized.

They are related to a normal human endowment which educators cannot allow to wither and die.

They provide an effective means of integrating all the varied races and classes of our American democracy through common cultural understanding and enjoyment of the songs, stories, pictures, sculptured works, buildings, and poems of all men of all time. They contribute to a developing consciousness of Americans, that as Americans they have something to say for themselves through the medium of the arts.

They stand ready to help man achieve peace of mind and heart and soul, poise in personal reaction and relation to the distracting and disrupting conditions of his existence, power to cope with the terrible challenge of life.

The fine arts offer man an opportunity to discover, express, enjoy and enshrine forever his noblest thoughts, ideals, and aspirations.

EDUCATION THROUGH MUSIC

JOHN J. LANDSBURY



THERE WAS A TIME when men spoke of a musical education or an education in music—today, thinking men concern themselves with the problems of education *through* music.

What of these concepts, music and education?

To an extent greater than ever before, music of one kind or another is challenging individual and public attention. The radio is bringing to our fire-side not only that music which the world accounts great but also the products of organizations and individuals interested in the dance and other forms of amusement. We are accustomed to listen to advertisements of almost everything from hair tonic to foot-ease sent out over the air on the wings of music. We have music with athletic contests and political rallies. Long drawn out evenings of erudite speeches are leavened with a generous sprinkling of music. More and more the screen is making use of the better music and recently the National Education Association, through its department of secondary education, is interesting itself in a curriculum designed to further the appreciation of music through the medium of the screen. We have *some* homemade music, music in the churches, and what is of the utmost importance to us, music in the schools. I believe that it is not far from the truth to say that our whole social structure is impregnated with music to the point of saturation. And yet, in spite of these conditions, who has been able to imprison within the confines of a succinct formal definition the essences, subtleties, and immediate ramifications of this fascinating and all pervading phenomenon, *music*? In the course of an extended experiment in music appreciation for the non-music major, no fewer than a hundred "definitions" were obtained from members of the classes! What is one man's music is another man's noise!

And what of education?

Too long has education been thought of as the merchandise of the school and the college—a sort of commodity which one purchases with the conventional number of years and the required number of credits or hours granted for the "satisfactory completion" (?) of a curriculum of beautifully formalized and properly distributed courses! I cannot help thinking of the housewife who goes to market with her basket and brings back her purchases. She has paid for them and they are hers to use as she sees fit! Are we not tempted to think, at times, that *some* of our boys and girls go to the educational market and bring back a diploma or a degree?

Whether we define education as adjustment to environment, the acquisition of knowledge, the unfolding of self, the finding of one's universe, the understanding of the fine art of living or the means of making a living, a condition, or a process, is not the point. We are coming to realize that education is a matter of grave concern to every individual. Whether one is conscious of it or but dimly aware of it, the fact remains that every thought held, every word spoken, and every act performed is a step on the way toward self unfoldment. I like to think of education as discipline from within rather than as coercion from without.

I would build my educational structure upon a five-part foundation. It is not that these parts are separate and distinct, for they are not; but for purposes of discussion it seems wise to give each, temporarily, individual status.

First, I would mention *language*.

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Social living demands a medium for the exchange of thought and experience. *Some experiences must be vicarious.* Words have been defined as concepts, the outer garments of thought, and, by the wit, as the finest known medium for concealing thought! We have substantives, action words and words of a qualifying nature. Some are derived onomatopoeically, some by spontaneous outburst and some by association of sound and sense. Language is valuable in itself and an indispensable tool of all subject matter. While literature may be defined as history repeating itself through the agency of the constructive imagination, it is usually thought of as language blossoming into one of the finest of the arts.

Second, I would mention *knowledge of self.*

"Know thyself," is a precept which has come down through the ages. Such fields as invite reflection naturally fall into this category.

Third, I would mention *history* and the kindred *social sciences.*

Self-understanding is impossible without a knowledge of how individuals have acted and reacted upon each other. History brings to us also the legacy of worth-while thinking and doing.

Fourth, I would mention a regard for exactitude—let us say *science.*

The real scientist will "follow truth though it lead to the gates of hell." We cannot all be real scientists but we can and should have a regard for the truth in our thoughts and efforts.

Last, I would mention *imagination and emotion.*

"Imagination is the God in man." It has been said and truthfully, I believe, that an overwhelming percentage of our acts are emotionally motivated and that an almost negligible per cent of our curriculum components are designed to awaken and develop a healthy emotional experience. I like the statement of G. Stanley Hall: "Our intellect is a mere speck afloat upon a sea of feeling."

Enough has been said, I believe, to show that, to the mind capable of integration, these five bases are fused into a coherent whole.

And how does music fit into this program?

First of all, music is a language. It has been defined as the language of the emotions. It has been said that "Music begins where speech leaves off." We may differ as to the content of music-the-language, but we cannot escape some comparisons and conclusions. We have in the chord the counterpart of word—concord and substantive; discord and action word. We have sentences, phrases and clauses. We have meanings of their associations. We have accent, rhythm, euphony. We have memory effort and schematic development. We have, in fact, the literature of tone. *Great minds reach out beyond the horizon of words.*

Music is in its essence a human experience. Who has not discovered unsuspected depths of self knowledge through the magic touch of music!

The history of music is inextricably interwoven and intertwined with that of religion, war, poetry, the dance, social relations and even of empire. Music is a fascinating gateway to history. Why may we not properly and effectively hang history on a musical peg?

Again, the foundations of music are laid deep in the solid rock of science. Our very musical system is a matter of physics and mathematics—plus a generous amount of philosophy and aesthetics. Exactitude is a prime requisite for solid functioning musicianship.

The imaginative and emotional aspects of music are too well recognized to need discussion. Sometimes I have thought that the greatest curse as well

as the greatest blessing of music as we know it is its very essence—*tone*. Tone is an intoxicant which needs the most careful consideration. Rightly utilized it affords a marvelous outlet for a healthy emotional urge.

How discerning were the Greeks who regarded music as the "gift of the muses"! In the so-called new education we are coming back to the dictum of Plato, who averred that music and calisthenics were sufficient for the education of the young!

In this brief discussion I have tried to show that music is not the separate, detached thing we are wont to believe. It is not the property of the select few, but the heritage of all. It permeates the universe.

We who are concerned with music education are confronted with this problem: Shall we endeavor to make musicians or shall we utilize music as an educational factor? Those who are destined to be musicians will be so in spite of our teaching. Was it not David Starr Jordan who said that the chief function of the teacher is to get out of the student's way? This disquieting thought persists in intruding itself: Is education intended to follow the conditions of the time or should our schools endeavor to point the way to a better social condition? If we have become a generation of neurotics shall we, with what grace we can command, surrender our musical ideals, and hide behind the defense that we must take the world as it is and help our students to follow the prevailing fashion? If education be discipline from within rather than coercion from without, how necessary it is that we have real leadership in our attempted teaching! If musicianship is intelligence functioning in the realm of tone, always consorting with, and often dominating, a healthy emotionalism, do we not have in music a perfect agency for the growth and development of the whole being!

This be my tribute to music: Music—a language, a science, an art; that which fuses these elements into a homogeneous whole; that which enables one to find his universe and his place in it as an individual; that which promotes an understanding of the fine art of living and provides a means for making a living.

What more can we ask? This is education *through* music.

MUSIC IN A GENERAL EDUCATION PROGRAM

A. L. GRALAPP

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FOUR OBJECTIVES are emphasized in the recently edited volume by the Educational Policies Commission entitled, "*The Purposes of Education in American Democracy*." They are: (1) The objective of self-realization, (2) The objective of human relationship, (3) The objective of economic efficiency, and (4) The objective of civic responsibility.

The program of the Northwest Conference here in Tacoma [1939] has offered many manifestations of contributions of music toward the achievement of these objectives. It is not my purpose this morning to develop reasons why music should be a part of a general education program. In statements of the philosophy of education in our democracy that place has already been established. It is my purpose to discuss briefly some of the problems which will accrue on the desks of school administrators as practices and procedures accompanying the expansion of general education policies are brought more clearly into review.

In order to set the stage for the discussion to follow, we need to look at the American scene as it touches the public school today. Because of the limited time allowed me it will be necessary to stress secondary education, for it is in that area that social and economic pressures are most acutely felt.

The American high school has doubled and redoubled its population repeatedly since 1880. Economic conditions have made this possible. In portions of our country where students of high school age have been able to obtain year-round employment, growth in high school enrollment has not been rapid. In those communities in which employment has not been available, attendance has attained nearly complete coverage. In the light of past experiences, what directional inferences may we draw from the returns of present-day surveys?

Dr. J. B. Edmundson, professor of education at the University of Michigan, in a recent address on "The Changing Occupational Scene and Implications for the Secondary School," reveals the fact that 4,700,000 boys and girls between the ages of sixteen and twenty-four are unemployed. With this condition confronting us, it is evident that more time may now be allotted to the span of attendance. It is no longer essential that we hasten the day of graduation from secondary schools. Our senior high school programs will carry less of the vocational emphasis and general education offerings will be increasingly provided. Our secondary programs, during the next several years, may not change greatly in the kinds of offerings, but rather more students each year will have made available to them broader inclusions of experiences.

How will this affect music in our secondary program?

Again let us review briefly the secondary school of our experience. During those years when our high school programs were strongly departmentalized, music, a newcomer in the field, had a difficult course charted for it. Student schedules were so rigidly established that the instructor in music was forced to utilize the spare bits of time which had not previously been engaged. A spirited contest of conflicting schedules frequently disrupted the plans and dispelled the hopes of the pioneers in music education.

In my own experience, I have observed the transition as it progressed from the period when music had no scheduled place, to its inclusion in the

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extracurricular activity phase where it was placed in open conflict with clubs, and intramural and inter-class athletic and dramatic activities, to its position into the regular school program in which it now takes its place in equal status with the time-honored academic subjects.

In current thinking, music is accepted as rightfully deserving a position of equal prominence with English, the social sciences, physical sciences, languages and mathematics. In practice, however, this place is frequently not conceded or granted to music. It is my belief that it is the obligation of every school administrator so to organize his school that the broadest possible schedule of experiences is made available for every student.

In the placement of music in the program, this means that provision should be made for a wide variety of music classes and that these classes should be so scheduled that they reduce to a minimum conflict with other subjects and activities of the general program. The music teacher may as rightfully expect complete attendance at class sessions and rehearsals as does the teacher of English, social science and mathematics.

Community and school demands upon our music organizations are continuous and exacting. The group experiences of the music classroom must frequently be transferred to a civic program upon short notice and undergo critical evaluation. School administrators have long appreciated the outstanding service that music organizations have contributed to the all-school program. That this interest and appreciation is growing is evidenced by the improvement manifested in these biennial conferences.

There is one other aspect of this topic that I desire to develop briefly. In the February (1939) issue of the *Music Educators Journal*, Louis W. Curtis, in an article on "The Music Teacher and General Education," writes:

"Because of its broader functioning in today's school, music is no longer the isolated subject that it was in the days when education itself was so narrowly compartmentalized. With the increased opportunity for a more extensive sharing, on the part of music, in the general school curriculum, arises the necessity for the music teacher to expand his interest in all phases of education and to identify himself with the entire school program. This means the abandonment of all tendencies toward self-sufficient aloofness and the development of an interest in the teaching profession as a whole."

The foregoing paragraph is so rich in content that I commend it to you for frequent and studied reconsideration.

In your contacts with your school administrators may I suggest the following procedure: Plan your program well in advance, and outline it clearly to your superintendent. It is his task to build the school budget and to present arguments for its adoption to the board of education and other lay-committees. Music programs are frequently severely curtailed because of poorly planned presentations to these groups. After a budget is once adopted, little latitude remains for emergency inclusions.

The action taken by the Northwest Music Educators Conference in accepting the recommendation of the Committee on Resolutions, relative to seeking membership in the National Education Association, strikes me as being most timely.

DIFFERENT OBJECTIVES IN MUSIC EDUCATION

WARREN D. ALLEN

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President, Music Teachers National Association (1940)*



THE MUSIC Teachers National Association asked me to deliver an address at the 1938 convention in Washington, D. C., on "Different Approaches to Music Education."¹ On the same program there were spokesmen for both high school and university curricula in an effort to see the continuity that might be effected between secondary school and college. In the same hotel the American Musicological Society and the National Association of Schools of Music were holding their meetings; great artists and composers also gave of their best to make these joint meetings a success, and this music educators' group was well represented. Looking back upon that splendid example of coöperative experience in that healthiest of modern educational enterprises, the joint convention, it is obvious that many different objectives were represented. But all of us who attended were better able, after that convention, to define our own objectives after comparing them with others. Here was a great gathering of musicians, teachers, educators and musicologists; each group a separate organization with different objectives, but all anxious to learn something from the others concerning the common objectives which must be recognized by all.

Now all four have immediate objectives, without which no one of us can get anywhere. The artist and composer, after acquiring musical skill, has to have an audience; the teacher, after learning something himself, must get some pupils; the educator, after going through the ordeals of examination fire, has to get a job and some students; the musicologist, after acquiring some knowledge, has to find some scholars who will help him and themselves get more knowledge.

But if we live for our immediate objectives alone, we are apt to find ourselves in a blind alley, groping along without the light that must come from other people's objectives. If the musician has no other objective than pleasing an audience, he may "play to the gallery" and find himself alone on his own level. If the private teacher thinks of nothing but getting pupils, and teaches them solo proficiency only, both teacher and pupil will contribute very little to social education for musical life in the community. If educators thought only of their jobs, the result would be another "racket"—but that is not the principal danger; high-minded, sincere educators are subject to a different danger, that of neglecting the individual student in training large masses. (Hence I congratulate this Conference on two features of this program which will tend to correct this tendency: first, the discussion on the relationship of private and public music instruction; second, the demonstration of small ensembles.)

It is obvious that all of us must share each other's objectives, whether we are making music for music's sake, whether we are teaching individual students privately or whether we are part of a great public system of music education. We must every one of us be musicians, teachers and educators all the time. It is my purpose to proclaim that all of us can and should be musicologists; that "elementary musicology" can start with the perplexing questions raised by children in the primary grades. Musicology is a question-

[Northwest Conference, Tacoma, 1939]

¹ See M. T. N. A. *Proceedings*, Oberlin, 1939, pp. 160-167.

ing attitude which always seeks to know the *What*, the *When* and the *Why*, as well as the *How*.

As musicians, teachers and educators we have been preoccupied with the *How*—how to play, how to sing, how to perform and how to teach. But whenever we ask ourselves "*What is this piece of music?*" "*When was it written?*" "*Why is it so different from other music?*" we are asking the questions which must be asked constantly if we are to raise the standards of scholarship in music education. That is the object of modern musicology. If musicologists contented themselves, as a few still do, with their immediate objectives—books and scores and knowledge—they would continue to live in musty seclusion. But the modern American musicologist is a musician, a teacher, and an educator. Having learned to mingle with others, he is now in a position to raise that ever-important question, "*What are we doing?*" In the light of historical and sociological knowledge and with due regard for the relationships of music and other arts, and of music education to general education, the next question is, "*What different objectives may we undertake for the richer development of musical life in America?*"

Now this kind of question can only be raised in a democracy like ours. Under the "brutalitarian dictatorships" of Europe, artists and teachers simply don't discuss different objectives. They jolly well have to know only one objective, and that is along the party line of national glorification of the state.

"Theirs not to reason why,
Theirs but to do or die."

Individual deviations from patterns laid down by the Ministry of Culture are not tolerated. Music and art which dare to assert individual differences and to protest against regimentation are *polizeilich verboten*. (And everything which is not forbidden is compulsory.)

Here is a definition of Democracy which some of our own stuffed shirts of uniform color might ponder over: Democracy is a way of life in which differences are not only tolerated and respected, but studied for their constructive values. This way of life is becoming increasingly difficult. One by one the agencies for international good will are being suppressed by governments which will not tolerate differences of opinion, differences of race or differences of belief. One by one, minority groups whose possessions look tempting are being deprived of citizenship, and their means of livelihood. Jews and Czechs, Catholics and Lutherans, Masons and Rotarians, all of these different cultural groups and influences which make our American life so colorful and interesting are gradually being purged, "liquidated," as the Russians say, in order that one belief, one race, one ideology may prevail. The two nations which have loomed largest in the history of music for two centuries are leading this mad orgy of intolerance.

The greatest lessons in the history of music are being demonstrated today. We know of course that there is no such thing as an inherently unmusical nation. But nations do go through their musical and unmusical periods. The musical periods of a nation's history are those years in which *all* kinds of music are enjoyed by *all* kinds of people. Rich and poor, high and low, old and young can all enjoy fun music and church music; dance music and fireside music, town music and country music; concert music and cafe music; opera and oratorio, Jewish and Gentile, Catholic and Protestant, Oriental and Occidental music; "music of the spheres," music in the school and music in the home. Happy and musical is the nation where all people

enjoy all kinds of music; unhappy is the people where only certain kinds of music are permitted, where other kinds are frowned upon officially.

Every nation has had its unmusical, its intolerant periods. After the gloriously musical age of Elizabeth, there came the intolerant reign of Puritans who suppressed church music, theater music and dance music. Then after a brief revival of music came the eighteenth century snobs who were worse than the Puritans; the Chesterfields and others who decreed that music was no occupation for a gentleman. Seventeenth century France was unmusical, under an absolutist rule that imported Italians and suppressed native talents. The Thirty Years' War was an unmusical period for unhappy Germany. Today that country's recent musical supremacy is ended, with its decrees against non-Aryan music and jazz; with its denunciations of Catholic plain song for its softening influence; with its expulsion of her best creative talents. Across the Pacific only two or three years ago, the Japanese were beginning to develop interesting polyglot musical arts that were different from older Occidental and Oriental styles, with interesting elements from each. Today Japanese popular music has neatly done away with all elements of difference and vitality; popular song is in the familiar pattern of the brassy old German-American military march! Another triumph of "Western civilization"!

America has known many different musical traditions, but some of them are only beginning to be appreciated. Sometimes pedagogues—not true teachers or educators—have been responsible for the neglect of American music. One of the greatest mistakes being made at the present day is in the common assertion that music education in America began with Lowell Mason one hundred years ago. With all respect to this great pioneer, he was far from being the first. He started as a true American musician, but in 1831 his *Juvenile Lyre* consisted of European nature songs. His introduction stated that "they have peculiar claims to confidence, on the ground that . . . they have received the sanction of the public guardians of education in many parts of Europe." This Europe-worship was confirmed by a visit to Germany in 1837. He came back with appreciation for the good features of Pestalozzi's theories—yes—but also with some other ideas not so good which were inherited from J. J. Rousseau. Armed with the plausible but superficial theories of that half-baked musician whose philosophies have resulted in so much loose thinking, Mason made one great mistake. That was to assume that "good music" must be patterned after certain classical, simple, often symmetrical European models. Early American music was different from these models, hence it was all wrong! Everything that had gone before in American music, therefore, was ruthlessly condemned. The fine, vigorous American choral music of Billings, Sumner, Shumway, and a host of other early American composers was shoved completely out of New England school music, and has survived to the present day only in some isolated sections of our Southern states!²

Many years later, Dvorak came to teach in New York, and was disappointed, so it is said, because he could not get American students to appreciate and use the folk-idioms of American musical speech in their own work. Brahms, in his later years, told an American interviewer that ragtime intrigued him immensely, and that he wanted to study its rhythms, to freshen up some of his own work with them. Debussy did that very thing in his own work, with cakewalk, ragtime and minstrel materials. Then Ravel did the same,

² See the *Sacred Harp*, published for several generations; latest ed., Denson Music Co., Haleyville, Alabama.

with a "blues" movement in a violin sonata. In short, the masters for whom we have such respect have always found more value in our materials than we have. We imported Carrara marble for our buildings when beautiful granite was near at hand. The pedagogues,³ ever since Mason, have fostered the notion that "Moosick vot's Moosick, must come from Berlin, vere moosick vot's moosick iss made." I once heard Thomas Whitney Surette himself, in person, pass on another old pedagogical mistake when he remarked publicly that good folk music was entirely a thing of the past. That is manifestly absurd. New folk music is appearing all the time and some of it, at least, is good. It is called "popular music" now, but when the composer's name has been forgotten, the best of our present-day tunes will be dug up some day as "folk music of the twentieth century." In the year 2000, scholars may give learned lectures in the universities of Western China and Siberia on the healthy effects of humorous American music upon the morale of the Western Hemisphere after the downfall of European civilization. By that time *Alexander's Ragtime Band* will be as acceptable a classic as Stephen Foster's music is today—and it may make the school songbooks by that time!

Both Berlin and Foster would have achieved far more in music if their musical horizons could have been broadened, if they had only had more different objectives. Our cleverest composers today don't have enough different kinds of work to do. The great masters all wrote church music, dance music, love songs, opera, cantatas, incidental music, concert music and what have you. One purpose of older musical organizations was to offer opportunity for hearing new music, different kinds of music from different composers. With all the millions of dollars spent on music in this country, however, our organizations remain content to repeat the music of the past. The San Francisco Opera House, one of the finest in the world, has never yet had a first performance of any new opera. Only one American work has been performed there, and that was by a composer born in Russia.

Now I have a suggestion in answer to the question, "What can music educators do to remedy this situation?" I assume that you have asked me here to make suggestions—not to talk platitudes. So I am bold enough to offer one and to hope that from this upper left-hand corner of the American map it may be spread to all sections of the Music Educators National Conference. I propose that festival and Conference committees study more carefully the creative possibilities for making school music, from the classroom to the festival, an opportunity for *more different kinds of music*.

I particularly propose that outstanding composers be invited to provide new music in American idioms for school choirs, bands, orchestras and chamber music groups.⁴ The composers so honored should be those who have already composed interesting, vital works, whether in popular music, concert music, church music, theater, radio or movie music. Some of them would have to descend from their shiny pillars of sophistication in order to meet the practical needs of students. But I am certain that most composers, even of "popular hits," would feel honored at the invitation to do something like this and would study to meet the requirements. The cleverest writers of lyrics could be drawn upon to write words to be sung which would be humorous, satirical, patriotic, religious or poignant as the spirit moved, but words which would be decent and uplifting, words which would sing the

³ Definition of a pedagogue: A teacher who has soured on the job.

⁴ Correcting proof eighteen months after writing this paper, this suggestion seems unnecessary, as so much fine new work has been and is being contributed.—W. D. A.

praises of a tolerant, sensible, peace-loving, fun-loving, patriotic democracy—not words of super-patriotism and chauvinism, but words of pride in a country where freedom is prized as much as security.

Let us also pray that Beauty shall never be sought at the expense of Truth, Toleration and Justice. We have an increasing number of refugee musicians coming to this country who realize far better than we can what a wonderful haven this is. Men like Paul Hindemith, who led the movement in liberal Germany for Music for Use, only to be thrown out by the gangsters; Ernst Krenek, whose famous jazz-opera, *Jonny spielt auf*, has been sung in seventeen different languages, but not yet in English. Arnold Schönberg has already written a piece for a school orchestra in Southern California. We may yet be able to bring these men down out of their clouds of atonality to write music which will become genuinely popular in the best sense. They should and will, I am sure, contribute in large measure to American musical life. Then there are also many native Americans who are making the American language sing in American ways: Randall Thompson, Douglas Moore. Roy Harris, Aaron Copland and others. I heard Mr. Copland say, at a meeting of the Progressive Education Association in New York, that the thrill of his life was in writing an opera for high school students. His *Second Hurricane* has proved that a school organization can further the cause of American music by persuading a composer to do something he had never done before—to undertake a new, a different objective.

Until the vast resources of music education in America enlist the American poet and the American composer in new efforts, all of our festivals and other performances will continue to look backward instead of forward.

Our school organizations can set a good example to metropolitan institutions, not by offering prizes to Tom, Dick and Harry, but by commissioning a variety of new works outright from different composers, each fully qualified in his own special field. New kinds of music for new combinations: a cappella choir with string quartet, or possibly with brass or wood-wind ensemble, choral drama with mass recitative as in the incomparable new form invented by Hall Johnson in his masterpiece, *Rum, Little Chillun*, which is breaking all records in California under the Federal Music Project. There are possibilities for new satirical forms of music, choral music with accompaniment of the jazz band which now makes money playing for dances but which is frowned upon by intolerant pedagogues. Resourceful teachers know better; they know how to put these boys to work at different objectives, like the professor who put a jazz fugue for three wood winds on a recent Conference program—composed by one of the pupils in the style of Alec Templeton's inimitable *Bach Goes to Town*, but before Alec himself came to town.

There are three reasons, I believe, for failure to do this sort of thing before:

- (1) The tendency to regard school music as an end in itself, without any relationship to other phases of musical life.

- (2) The intolerance of pedagogues already mentioned. In a questionnaire sent to music educators recently, tolerance was rated very unimportant as a qualification for teachers. (This was for a survey conducted by Edna McEachern in her study of the training of music teachers.) It is to be hoped that teacher opinion may undergo a change on that.

- (3) And finally, the great difficulty is that teachers in the schools have been more concerned with performance than with content; more concerned with the *How* than with the *What*. Colleges have been at fault to a large

extent. Courses in "methods" have been crowded with students who knew nothing about music. Courses in conducting have been offered to students who could not read a score, by teachers who could not explain the difference between a Palestrina motet and a Bach chorale.

Small wonder, therefore, if the members of some of our splendid bands, orchestras and choruses cannot tell you *what* they are doing. If they cannot, then their music education is in a very naïve stage of development that I call the Elocution Stage.

You will recall that we used to have schools and conservatories of music and elocution. The objective in those days was to "speak pieces." Prizes were offered to the individual who could recite romantic compositions with the most appropriate gestures and the most telling dramatic effect. This type of elocutionary objective was healthy and successful in helping students to achieve effective solo performance, something which is all too rare in our highly socialized teaching of group music today. But modern departments of speech and drama have gone far beyond the elocutionary stage. They are getting just as good results with individual speech training, and the training in performance is even more scientific; but the emphasis on content is more important than in mere elocution. The student must have something to say in his own way, on a subject with which he is familiar.

The same result is being achieved in our music work whenever the emphasis on the *What* is just as important as the instruction in the *How*. If we are concerned exclusively with problems of embouchure, bowing, and fingering, with breath control, choral discipline and resonant humming to compete with the orchestra, then we are not well-rounded music educators; we are merely teachers of elocution.

It is thrilling to hear our students sing and play Bach, Beethoven and Brahms with precision and convincing effect. But do we and our students know the difference between these composers so glibly lumped together sometimes as "the three B's"? The music of each is entirely different from that of the others. No one of the three was contemporary with the others; each represented a different period in the history of European civilization; each represented a different social environment, and a different attitude toward life. But two years ago, at a National Conference, one of our most famous choral conductors put his crack choir through a Bach motet as if it had been a Brahms rhapsody. And the worst of it was—he got away with it!

A speech teacher would not allow a student to recite Lincoln's Gettysburg address unless the student knew something about Lincoln and Gettysburg and their significance in American history.

Hence, I believe that the foregoing suggestions for more tolerance of all kinds of music and more encouragement of our composers would, if followed, have a healthy tendency to focus attention on the *What* as well as the *How*. The contest is a glorification of the *How*. The festival calls attention to *What* is being done, without losing sight of the *How*.

So I conclude as I began, with a plea for tolerance of each other and of each other's objectives. The great achievements in music education are not merely in the fine programs that our youngsters can prepare; although you must not misunderstand me as belittling them—I am as proud of their progress as you are. But even greater achievements are in the fact that band and orchestra men and a cappella choir directors are learning to speak to each other. Let's hope that they will *work together* more and more. God forbid

that our teachers colleges will ever become mere trade schools, with all the emphasis on *technique*.

Perhaps the most shocking thing I have suggested is the need for all of us to work like *musicologists* as well as to be musicians, teachers and educators. I only hope I have succeeded in dispelling the notion that the search for musical knowledge is a dry, dull occupation, indulged in only by old fellows who mumble in their beards, interested only in old music that nobody wants to hear. The fact is that the musicologist is leading the way in a humane, tolerant attitude toward the study of all kinds of *different* music. He is preaching the fact also that music is only one of the different ways in which man expresses himself and is related more or less to all the others. He is studying the sociological conditions which encourage creative expression and is warning us against those which stifle it: the objectives which look forward as well as those which look backward.

He is constantly asking the embarrassing questions: "What is this?" "What are you trying to do?" He asks students to describe our Western concept of tonality, to locate a keynote without consulting an ambiguous key signature; he asks them to describe rhythm, time, meter and measure from the printed page or from hearing, without the aid of meaningless measure signatures. He asks the student to recognize style, and the historic relationships of musical style to literary, artistic and architectural styles as conditioned by the social environment—all of which is more important than the dissection of musical form.

To the extent that we are asking these questions of yourselves and your students, we are studying and teaching elementary musicology.

The true musicologist is a musician who knows *what* he is trying to do, is tolerant of that which others are seeking, and is imbued with the scientific attitude that is willing to admit a mistake.

So let us all try to be teachers of the individual, that he may be educated to his fullest capacity. Let us try also to be worthy of the name educator, so that each individual student may find his place in society without being completely dominated by it. Let us try to bring more different kinds of music into our programs and give our American composers more and different tasks to perform.

Finally, now that you have convinced school boards of the value of music, please help us raise the standards of musical scholarships to the high place occupied by other arts and sciences, so that university presidents and learned societies may be convinced also.

Above all, may we continue to live in and sing the praises of the land of the free and the home of the brave—where man is still free to choose his objectives and brave enough to try another path if he finds himself on the wrong road.

THE MUSIC TEACHER IN TODAY'S SCHOOL

LOUIS WOODSON CURTIS

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President, Music Educators National Conference (1938-1940)



A NEW EDUCATION is upon us, reflecting the constantly changing world in which we live. This new education differs from the old in its philosophy and its practices, for the learning process is no longer confined to the unreal pedantry of the classroom, but is related directly to life itself, while the school through which it functions bases its pedagogical program upon experience rather than upon formalized intellectual routine. The new education has a restless quality that is interpreted as instability by some critics who view with apprehension the gaps in the factual knowledge possessed by those who are the products of this system of training.

To the teacher of music the new education presents a myriad of perplexing problems, but it also offers rich rewards, for it values the aesthetic and recognizes the spiritual. In its endeavor to develop the whole child, whose integrated personality it respects, it emphasizes the importance of feeling and looks to the expressive arts to supply emotional vibrancy to the learning process which might otherwise become over-intellectualized.

In the new education and the new school, music finds many channels through which to exert its influence, for the modern educator is not only providing opportunities for children to experience music *per se*, but is seeking also to illumine and make more meaningful other fields of learning through its introduction. Furthermore, the liberalized curriculum which today's school has sponsored emphasizes social relationships and recognizes music as one of the agencies through which social understandings may be developed. Today's school values music then not only for the cultural enrichment it provides, but also for its contribution to general learning and for its inherent power to improve human relationships.

These expanded opportunities for music in the school of today suggest somewhat different emphases than those we gave to our music teaching in times gone by. For in the modern curriculum, techniques of music seem less important than its expressive phases, and our interest is no longer directed chiefly to the musically competent child, but includes a generous consideration of the musically underprivileged. Experience with music itself, rather than facts about it, on the one hand, and what has been termed a "bleacher" participation in music by all rather than by the talented few, on the other hand, constitute the main objectives of the music program of today's school.

The question now arises, who shall administer this program? What sort of person shall the music teacher in today's school be? What are his qualifications? What must be his point of view, his philosophy? What skills must he possess? If most children are to know music through expressive experience rather than through the study of its technical phases, must the music teacher be more or less of a musician than we should expect him to be, were his teaching emphasis to be entirely on techniques?

Perhaps the most important qualification for the music teacher in today's school is an awareness of music's power to enrich human life, and an ability to make children feel the warm glow that music brings to each activity and relationship of which it is a component part. This implies, on the part of the

[From the manuscript of an address delivered by President Curtis at each of the six 1939 Conferences.]

teacher, a conscious love of music, so strong and active that its very intensity will generate in the hearts of those whom he teaches an immediate response to music's magic power. Too often we take our love for music for granted, mistaking routinized interest for the active love that is essential, if our teaching is to have the warm quality of inspiration. The teacher should be conscious of the social values of music, since the new education seeks to train children for happier living with their fellows and for effective future citizenship. In the first instance, then, the music teacher in today's school must be alert to the opportunities that are his to bring to children the spiritual benefits that lie inherent in this great art—benefits that gladden the heart and uplift the soul.

Among the most obviously desirable qualifications for the music teacher of today's school is an authentic musicianship, while one of the most needed is musical versatility. The uses that modern education makes of music are many and varied, particularly as they relate to other subject fields, and, in general, the teacher who responds most successfully to these newer demands on music is the teacher with the greatest number of musical abilities and the most extensive musical knowledge. Performing skills, and particularly those that relate to playing the piano, wide acquaintance with music materials, including phonograph recordings, creative ability, musical ingenuity, reliable musical taste and judgment, knowledge of music literature in its historical and appreciative aspects, an awareness of the music that is happening outside the classroom—all these are the useful attributes of the successful music teacher in today's school. They imply a musical nature with many facets, a musical background that is rich and varied.

That musical background needs constantly to be reinforced by musical experiences that do not emanate from the classroom. As music teachers, we need also to be music-makers. We must produce music ourselves, if we expect others to produce it for us. We must be musically active if we hope to bring to our students an inspiration that is vigorous and vibrant. Let us maintain our performing abilities as singers, pianists and violinists, and performers on other instruments. Let us refresh our souls, after the daily task at school is finished, by communing with the great masters of music, sharing with them through performance the richness of their musical thought. Let us elevate our own musical thinking with the magical loveliness of the songs of Brahms, the profound beauty of Bach's polyphony, the majesty of a Beethoven string quartet. Why should we abandon the skills we strove so hard as students to acquire in preparation for the teaching job? Do we owe less to music as teachers than we owed as learners? Do we owe less to ourselves? Can we afford to deprive ourselves of the inner satisfaction that comes from every firsthand contact with this, the loveliest of the arts?

Some form of active musical participation seems essential to the maintenance of one's claim to be a musician. The most obvious form would be the continuance of those musical endeavors that we pursued as students. Many will find reward, however, in some new type of music study. The singer perhaps may be interested in learning to be a better pianist, the instrumentalist may try his hand at singing. All will find profitable experience in ensemble performance, in membership in adult choral and instrumental organizations, the singing club, the church choir, the community orchestra.

Music listening whose enjoyment is unimpeded by the anxieties of the classroom should play a consistent part in the life of the music teacher who is likewise reputedly a music lover. We need constantly to repair for re-

freshment to the wellsprings of musical beauty—to great music itself. Where can we find more conclusive proof of the rightness of our calling than in the inspired messages of the masters? Where can we derive greater inspiration for our work than from fine music finely performed? If we would expect our students to be worshippers at music's shrine, we, too, must worship. Great music is so easily available these days, we are apt to discount its value. The offerings of the radio and the phonograph make possible daily aesthetic experiences of great moment to our growth as musicians, as teachers, as individuals, if our concept of the offering is right.

However, one's music listening should not be limited to that which he owes to mechanical sources. Music loses much of its personal quality when it reaches us exclusively through the medium of the loud-speaker. We are still realists in our appreciation of the universe, and music seems more real when we see it performed as well as hear it in the concert hall. However rich the offerings of the radio broadcast, and however satisfying the phonograph recording, our most rewarding listening experiences come from concert attendance where visible men and women, artist performers, give added significance to great music through interpretations in which the element of personality is subtly but unmistakably felt.

This matter of concert attendance has another aspect that deserves consideration. The music teacher should assume leadership in every endeavor that will bring music more abundantly into community life. The active support of the concert offerings of the community is one important way in which that leadership may be manifested. Interest on the part of the music teacher in the local symphony orchestra, if there is one, the visiting opera company, the artist concert course, gives importance to those enterprises and furnishes an example to the citizens at large in the matter of the promotion of a richer cultural life for the community as a whole. In this respect the music teacher is satisfying one of the primary demands of today's school, which seeks to find in community activities a laboratory for the teaching of important social principles. The music teacher must do his share in welding the community and school into a social unit in which music will receive the recognition it deserves and in which it can act as valuable unifying agency. Here again are opportunities for service and leadership, for either as a participant in or as conductor of community musical organizations, the music teacher not only glorifies the cause of music but also satisfies important social needs.

Modern education has accepted as one of its principles the focusing of learning activities around some specific item of interest which is presumably student selected. Music is expected to make its contribution to this process of unified learning, and here arises for the music teacher one of his most perplexing challenges as well as one of his richest opportunities. Here we find the complete democratizing of music, for musical competence is of relative unimportance, since music ministers alike to those who are experienced in the art and love it, and to those who know it but little and perhaps think they care for it even less. The teaching techniques in this type of education are subtle and difficult to classify, for they deal with the inner life of the child. Reactions are more important than knowledge, and expressive experience more to be emphasized than the acquisition of factual information. However, if we were to list the external qualifications for this kind of teaching, we would include first, a general background of world culture, its history, literature and art; secondly, an acquaintance with musical materials wide

enough to meet the musical demands of whatever the selected area of interest may be.

Today's school emphasizes the interrelationship of subject fields and eliminates the barriers that formerly compartmentalized the curriculum so narrowly. Music is no longer an isolated subject, for it serves many purposes in the general program to which it brings increased illumination and for which it sets the spiritual tempo, as it were. The alert music teacher welcomes this opportunity to extend music's influence and because of his widened sphere of activity comes to know education in its broader meanings. To his title of musician he now adds rightfully the title of educator, for he identifies himself with the entire school program, sharing with the teachers of English, social studies, art, the general academic and other special fields, the problem of providing boys and girls with experiences through which they will learn to live more abundantly.

Today's school believes that the individual's ability to live abundantly implies on his part an intelligent awareness of the life that is going on about him here and now. It believes, too, that an understanding of present-day civilization forms the very best possible basis for the understanding of the civilization of other eras. For the music teacher this principle involves the generous recognition of those manifestations of music that modern times have brought to us. Among these are obviously the radio and the motion picture, both of which must be accepted as educational agencies of such tremendous power that we cannot afford to disregard them. The school music teacher, therefore, must keep abreast of the musical offerings of the broadcast and the screen, so that he can turn those offerings to educational profit by relating the music heard through those agencies to the music pursued in the classroom.

The use of fine music in connection with motion pictures is becoming more and more frequent. Just recently we have been charmed by Arthur Honegger's musical background for that superlative picture, "Pygmalion." It should be easy now in the classroom to stimulate interest in other Honegger works as the result of the warm reception accorded the picture and its music. The fact that the screen version of *Maytime*, which has enjoyed great popularity with our young people, utilizes a large portion of the Tschaiakowsky *Fifth Symphony*, suggests the possibility of a more detailed and appreciative study of this poignant Russian work in its original form. In like manner, a consideration of the music of Johann Strauss might result from the evident enjoyment by students of the "Great Waltz." Other examples of this same principle include Erich Korngold's beautiful score for "Robin Hood" and the thrilling use of the *Prince Igor* ballet music in Sonja Henie's picture, "Thin Ice." And just recently has come the significant announcement of Walt Disney's treatment of *The Sorcerer's Apprentice* and of Deems Taylor's *Through the Looking Glass Suite*.

The value of the radio as a medium for teaching music appreciation is too obvious to mention to an audience of music educators. The profit that is to be derived from listening to and the subsequent discussion of such programs as those presented by the New York Philharmonic Orchestra, by Arturo Toscanini and the NBC Orchestra, and by the Metropolitan Opera Company, is immeasurably great. There is, however, a profit, subtle in nature to be sure, but none the less real, to be derived from programs much more humble than those we have just mentioned; for when we realize that popular radio serials to which millions of children throughout our country are listening week by

week, or even day by day, use as their musical signatures excerpts from Wagner's *Ride of the Valkyries*, Smetana's *The Bartered Bride*, and Debussy's *Clair de Lune*, we have a situation upon which to build a fine sense of musical values. In such a situation we find justification of the definition of popular music as familiar music.

I am certain that, as I close these brief remarks, there are many in this audience, actual music teachers in today's school, who are wondering how it is possible for any one person to possess all the qualifications that have been designated as essential to successful teaching of music in the modern school. They are thinking, "How can I be at one and the same time a musical performer, a social worker, a community leader, a student of modern education, an expert in the fields of literature, history, the languages, the arts and sciences? How can I 'fuse' and 'integrate'? How can I be interested in the problems of the other teacher when I have so many of my own? How can I listen to all the radio programs that come over the air, the bad as well as the good? How can I go to all the movies that come to town? How can I be this paragon of pedagogical virtue and still have the strength with which, and the time in which, to teach music to children?" The answer to that query, of course, is to be found in the fact that all over this country great teachers—and indeed some of them are in this very Conference—are bringing to boys and girls all the richness that music alone can bestow, and they are doing so because they possess the very qualifications that I have so inadequately described.



THE INTEGRATED HUMANITIES: WHENCE, WHY AND WHITHER

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MY ADDRESS is entitled "The Humanities: Whence, Why and Whither." As lengthy as that title is, it needs one more questioning word and that word is, "What." What are the humanities? The humanities are learning or literature of a merely human kind, as distinguished from divine or sacred learning or literature. Generally this appellation is used in the plural and embraces the studies of philosophy, history, philology, psychology, archaeology, and the literature of each and all of the seven arts of expression—the written word (in poetry and prose), the dance, architecture, sculpture, painting, music and the drama. To that list of subjects and objects of human learning I would add the branches of physical and social sciences. It is the conviction of the moral and intellectual value and discipline of these studies which has led scholars almost universally to ascribe the original use of the appellation *humanities* to a sense of their refining, elevating and humanizing influence. Definitions may not be the master-key to knowledge but they open many a door and clear the mind for effective action, and with those objectives in view I have defined what the humanities are.

Being a musician, I shall follow the typical sonata form in presenting, developing and reiterating two basic themes known (1) as the emotions, and (2) as the intellect. My formal introduction is from the writings of an English scholar and educator, John Lucas Tupper, who as long ago as 1869 sensed clearly a fundamental weakness in so-called liberal education, which he analyzed in his essay, *Hiatus by Outis*, in the following words:

"True wisdom is compounded of intellect and emotion. The wise man is beneficent and reverent because he reasons not alone from intellect and science, but likewise from the feeling of beauty and the emotion of love and faith.

"All our education goes upon an attempt to train and develop the rational, and the emotional is left entirely uncared for. Hence its freaks of wild self-assertion. The remedy is to be found in the early training of the emotions to bend themselves upon their proper objects. The studious contemplation of nature, accompanied by exercise of eye and hand in faithfully delineating her structures, not only with a view to their beauty of form and rhythmic motion, seems precisely the discipline we require. An emotional susceptibility to this eternal result of all—beauty—would give a conviction of one abiding truth. The appetite for novelty would be replaced by the detaining solace of the beauty of truth, and our roving apprehensiveness would grow into close and deep converse with its objects."

Perhaps we would change the manner but not the matter of that statement. We who teach recognize the problem to be the same in 1940 as in 1869, viz., that mind and emotions have never been matched and driven together to mold and release the whole man. The emotions are human power lines to zeniths and nadirs of thought and action—that is true—but they are signals to actions good or evil, to actions elevating or degrading. Their omnipresence and omnipotence make them forces to be feared!

Accordingly, the intellect—the second subject of this discourse in sonata form—became the dominant theme in education, both as to its place and power and in its development. Such humanities as were largely emotional in content and appeal were left as foundlings on the doorstep of schools espousing an educational system called liberal, which in reality was conservative to the point of blindness.

Our word *humanities* came into use during the Renaissance, but long before the Renaissance the great Greek teachers were humanists. Socrates humanized philosophy. Plato constantly testifies to the value of human—of secular—research. Of our own branch of the humanities, music, he writes in the *Republic*: "Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul, on which they mightily fasten, imparting grace, and making the soul of him who is rightly educated graceful, or of him who is ill-educated, ungraceful."

The change in attitude and action of the Renaissance world from mass interests to man interests, from other-worldliness to present life interest again brought humanism into activity and it has been and still is the chief contributor to our education and training. So much as to *whence* come the humanities.

Now, *why* are the humanities being stressed as educational and cultural sources and forces? Because the humanities, being based upon and issuing from the study and action of this life, make it intelligible, controllable and even predictable. The humanities record the mind and the emotions of man in his relations to nature and human nature. To profit by the past and to re-form our own ideas and ideals, the pursuit and understanding of past human thought and action is our only humanistic hope. Today these studies are the body of our educational material, but how have they been taught? Let me liken, as I have frequently done, our treatment of the humanities as educational forces to Homer's picture in the *Odyssey* of a race of giants, each of whom had but a single eye. Homer wisely says they formed a herd and

not a society. In this description Homer exposes the vital weakness in our employment of the humanities as the broadest instruments and avenues to the attainment of cultural riches through general education, whether applied at secondary or collegiate levels. We are enlarging our mental vision of a world that is only intelligible through some understanding of its obvious and subtle relationships, but we still are too prone to view through a single eye our individual world which is formed of our own special interests and acquired special knowledge.

To analyze or to synthesize—that is the question! Whether 'tis nobler in the mind to suffer the specialist and analyst with his tendency to know more and more about less and less, or to fly to the synthesist whose temptation is to know less and less about more and more. The middle of the educational road is the line to follow in our preparation and in that of others for an abundant life, but to achieve that balance is one of the most difficult problems of man.

We have defined the humanities. We have pointed out whence they came, and why they teach a well-rounded way of life, and now, what attitude and action shall we take concerning them that the lives of the many may find inner and enduring happiness?

A human being, viewed as a whole, is more than equal to the sum of his categorical divisions. The two main forces of life, emotion and intellect, must be utilized as twin forces in any preparation for happiness. (And I would reaffirm here that an education which does not achieve progressive happiness is a menace to the individual and to society and therefore a failure.) History is, at its best, the interpretation of the *whole life of man*, of his feelings as well as of his rationalizing life, therefore every student should study humanities as a synthesized whole. Music-culture and art-culture (I give the compound title to differentiate this type of study from the applied or creative type) should be used to interpret the feeling-tone, the true spiritual values of history.

Integration is now an over-used word and a much practiced educational method, but in 1927 when Scripps College was opened, integration, or as we then termed it, correlation, was the first official and publicized method of a new way of collegiate educational policy and practice. These intermeshed trunk-courses have given a new place and power to the arts. Music as the highest expression of beauty, as the most spiritual—and therefore the truest—interpreter of social, religious and artistic conditions, is gaining its rightful place in the curriculum. There is today an ever-diminishing need to defend or to praise the theory and ideals of the integration of the representative humanities, for the proof of the pudding is still in the eating, and such proof is available throughout the modern schools of America.

The question is now, *whither*—where are we going? Are we tending toward a standard of general education that is similar to William Jennings Bryan's definition of the Platte River as being a mile wide and three inches deep; or are we maintaining a fair balance between factual knowledge, analytical attitudes and emotional interpretations and evaluations? I have found, as have many others, that to pour music in ignorant ears, even though those ears are responsive to sensuous beauty, leads neither to enduring musical appreciation nor to its helpful and inspiring integration with other studies. If mind and emotions are to be well woven into a composite force and convincingly presented by a leader in the humanities division, a broad background of history, sociology, philosophy, aesthetics and a history of all the arts of expressions is indispensable. A narrowly prepared teacher, however sharply

whittled to a specialized point, will do more harm than good in this inspiring field unless he or she studies and accepts with enthusiasm the platform of the synthesists while keeping an accent on *factual background* and *precise thinking*. These are two points of weakness in integrated humanities courses. Emotional-minded persons (and about 90 per cent are in that category) are prone to substitute feeling and approximations for precise knowledge. Let this weakness go on and it will brand teachers and courses in correlated humanities as superficial, and then the promise of this method which has given music an equal place with history, philosophy and literature in serious education will fade and the old separation of studies will take its place.

As my coda, let me speak of the growth of musical appreciation resulting from the inclusion of music-culture in the humanities. As has been said, passive exposure to music is a feeble, if not a futile method of cultivating real musical appreciation. That, I believe, must grow out of understanding. Wherever discipline and revealing knowledge of music—aesthetically, historically or sociologically—replaces merely sensuous and surface values, there you will find a genuine music-lover in the making. Appreciation is far more difficult to measure than mathematical relationships, but from evidences and testimonies critically examined over the past thirteen years, I should say that musical appreciation in our humanities courses has increased steadily and with cumulative power. Naturally, that is the outcome for which I, personally, am most grateful. I close with this statement: No integrated humanities course is ever truly integrated or progressively successful unless the participating instructors are willing and able to submerge their own egos and, if it seems necessary, their own specialty, in and for the general good of the course and of the individual student. Those who love humanity and love to study it, those who are consecrated to the unfoldment of the whole personalities before them, those who believe that the emotions undirected and uncontrolled lead to instability of character and health and that the intellect divorced from feeling and the subliminal self leads to materialism and spiritual poverty—these should and will be the teachers and leaders of the integrated humanities, for they themselves must be greater as men and women than the sum of their formal studies and achievements can ever indicate.

NOTE: The author presented prepared papers at the California-Western Conference, Long Beach, 1939, and the National Conference, Los Angeles, 1940. This article is taken from the manuscript of the 1939 paper, edited by the author, September, 1940.—*Editors*.

MUSIC EDUCATION IN THE SCHOOLS OF TOMORROW

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IN THE ENTIRE EDUCATIONAL PROGRAM no field has seen greater growth in the past three decades than music education. What the place of music education will be in the schools of the future will depend upon our belief in its value in the life of the individual. Does music contribute to the personal development of a human being? Does it contribute to his successful social integration? The answer music education makes to those two questions—an answer not in words but in works as measured by the present generation of school children—will determine the place of music education in the schools of tomorrow.

William Lyon Phelps believes that music “. . . is the greatest of all the arts, because it speaks to us with a direct force and with a hint of infinite meaning entirely beyond the range of painting, poetry, sculpture and architecture.”¹

Robert Browning in his *Charles Avison*, the poem strongly reminiscent of the philosophy of Schopenhauer, expresses his view of music. The other arts, says this great poet and interpreter of music, express the intellectual aspirations of man; music expresses something deeper, something almost impossible to define, something deep in the emotional and spiritual experience of man, man's soul.

All who have experienced music know that it is not only refreshing and inspiring but it is positively restorative. The picture of David playing the old familiar tunes to Saul and restoring his spirit is not unique, but one which has universal appeal because it is a common human experience.

Let us examine, then, some of the possible developments in music education as it functions to release the spiritual qualities of personality and to bring individuals, groups, and nations closer together in a common medium of expression.

In the future there will be increasing recognition that the music educator's responsibility is a broad, community responsibility which begins before the child enters school and continues its service beyond the walls of the school into the life of the community. Music should not wait until the child enters school. Children respond to music before they can walk and the music educator can do much to help parents learn how to enrich the young child's experiences through singing, listening and rhythmical responses to music. A lack of “musical nourishment” in early childhood, as Heifetz puts it, may result in lack of interest later on. The young child who is casually surrounded with music will never have to overcome any resistance to it.

If the schools of tomorrow recognize responsibility for the early beginnings in music, they will teach parents how to encourage the enjoyment of good music in young children. Many parents do not recognize any responsibility in this direction until it is time to give the child regular music instruction and by that time the child's attitude toward music is already formed.

At the other end of the educational program, the school of tomorrow will place more emphasis upon music in the education of the pupil who does not intend to have a career as a musician but to whom life will be immeasurably

[California-Western Conference, Long Beach, 1939]

¹ William Lyon Phelps. *Music*. New York: E. P. Dutton and Company, Inc., 1930, p. 22.

enriched if the knowledge and meaning of music can become as much a part of his cultural equipment as acquaintance with science, history, literature or the other arts. The art of music must come increasingly into the range of general academic culture in our secondary schools and colleges.

Ideally, I should like to see an educational program which would bring a child into some contact with music every day. I protest the present school programs which for reasons of administrative expediency make it necessary for a child to forego all music in the first or subsequent years of junior high school. I protest the present discrimination against music in the college-preparatory, secondary school program.

It is not necessary to tell music educators that music is penalized in our secondary schools. For some reason, music has not acquired the proper academic aura, but how music falls beyond the pale of the academic is difficult to understand. Was music not a fundamental in the education of the youth of ancient Greece?

In general, there should be a tremendous extension of music education as the possibilities of musical development in early childhood are realized and as opportunity for cultural experiences in music are extended to increasingly larger numbers of young people of secondary school and collegiate age.

Without doubt, the one most important problem music education confronts in achieving this expansion is that of teacher education. In the elementary field, this Conference should spare no effort in securing a proper program for preparation in music for the general elementary teachers. In secondary education, this Conference should make itself heard on adequate preparation for the special secondary teacher of music. Time for such training in both areas can be found in the programs of teacher education if we have the courage to scrutinize present requirements and eliminate the dull, static and repetitious.

It is encouraging to witness the increasing efficiency in functional planning for the music department in the new school buildings. Attention is being paid to acoustics, to proper ventilation, to proper lighting, to the provision of sufficient practice rooms, and to supplying plenty of adequately planned storage space for instruments, books and materials.

But more than providing the mere physical environment, there is evidence of a growing understanding that if the school will create a musical environment for children and young people and in an atmosphere of encouragement give them freedom to use it, music education will go on with a minimum of teacher effort. What is an environment for music? Not only a piano and victrola with a library of superior records, but brass chimes, drums, flutes, bells, triangles and many other things with which children can adventure in sound, assembly programs which stress the community singing of beautiful songs and opportunities to listen to programs of excellent musical quality.

If we are going to provide an environment which stimulates adventuring with music, there must be more time in the child's life for music—to play it, or sing it, or hear it. We love what we know. If we want children to love music, we must give them time to know it. As youth is provided with time to experience music we may expect increased interest in the creation of music—the emergence of youth writing music of their own kind, at their own age level. If music is a means of expression should we not be doing far more to release creativity? Creative impulses must flower into a new musical growth. The young person learns to appreciate poetry by subjecting himself to the rigorous discipline of the poet's craft; may not the same be true of music in the schools of tomorrow? Young people may find their way into

deeper appreciation by a dynamic approach to music through creation. There is no doubt that creation greatly affects one's attitude toward the art.

In the integrative type of curriculum, music is becoming a more integral factor in the child's experience. It is not my belief that all music must be closely related to the unit of work. Such a belief would limit the child's experiences to "cow songs" in the dairy unit or "choo-choo songs" in the transportation unit. Such an idea might be pressed to even more ridiculous limits.

The music curriculum in the schools of tomorrow will enrich the areas of interest being explored by the children and young people, but it will be flexible enough to meet the needs and interests of children as these arise. The integrative curriculum will mean not less music but more music, and particularly music which helps children to understand the place of the arts as the spiritual expression of a culture.

Although music education is being made the subject of much important research, many other scientific studies need to be made in the future. Gordon Hendrickson^{*} mentions a number of studies which might be made using "a direct transfer to music education of a problem or technique found significant in the study of educational psychology or educational method." Among such studies he suggests a determination of the factors involved in music readiness, of the conditions favoring musical creativity, the development of scales to measure attitudes toward music, and clinical studies of musically deficient children. As a generalist in education, I view with great satisfaction the coming of age of music education in the increasing number of publications representing painstaking study. A reputable professional literature is emerging which adds greatly to the prestige of the field of music among educators.

The music supervisor of the future will function quite differently in the schools of tomorrow—not as a special teacher of music but as a leader in extending music opportunity in the school and in the community. There is much evidence of this trend already apparent. Radio programs, music instruction by radio, observance of Music Week, alumni music organizations, almost phenomenal community support of musical organizations, all point to a musical renaissance. Much of the stimulation and leadership in these activities can be definitely traced to the school supervisor of music.

Music represents the field in which the general educator can be most optimistic. First, because music is reaching and influencing the lives of increasingly larger numbers of children. Secondly, because of the amazing vitality of the music instruction itself as it emphasizes the development of permanent tastes and interests in music rather than the mere acquisition of technical skills. Thirdly, as there is growing evidence that these tastes and interests are continuing on into the out-of-school and adult lives of individuals, and fourthly, since it contributes to a hospitable climate in which musical genius may emerge to find social recognition and understanding.

The record of music education in the development of human personality, the record of music education in helping to create a better world in which to live, cannot be denied. Recognition of the importance of music education is growing about as rapidly as teachers can be prepared and facilities provided to meet the demand. The vigorous spirit of this great Conference is the best possible proof of the dynamic contribution which music is making to the education of youth.

^{*} Gordon Hendrickson. "Needed Research in Music Education," *Journal of Educational Research*. XXXI (May, 1938), 672-677.

INTEGRATION IN THE ARTS

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MUSIC IS NOT a field unto itself, a compartment of knowledge or experience for the student apart from all learning.

That assumption is basic for our consideration today. It is high time that we review our thinking regarding the place of music in the total educational program rather than consider the specific contribution of music to a particular kind of course. In other words, consider the fundamental question as "What is the place of music in modern education?" rather than "How can music contribute to an integrated or core curriculum, or a humanities course?"

Historically, music entered the curriculum as a "special subject" and today suffers from that classification. The indispensable learnings were those directly contributing to preparation for the professions. Music—all arts—were considered frivolous. The "singing master" appeared once a week, ostensibly to raise the quality of the hymnal renditions. Vocal and instrumental lessons were for the cloistered ladies of the rich and the wellborn.

One of our recent, much-heralded professional books on the junior high school used four hundred pages for detailed discussion of the proper program of studies to meet the psychological needs of adolescent youth—but there is not a single chapter or page, no, not even a single reference in the index to music! Nor a reference to art or to the fine arts!

The depression has shown exactly how far we, as a nation, have advanced in our consideration of what is fundamental learning in our modern age. Many of you suffered from the hue and cry, "eliminate extra subjects," "take out the fads and frills," "return to fundamentals."

Today, I would paraphrase that "return to fundamentals" to "consider what are fundamentals."

Educational literature is cluttered with a jargon of "integration," "fusion," "core course," "general education," "humanities." Much confusion is the result. The discussion by Dr. Eames has done much to clarify our thinking regarding the nature, scope, and function of humanities.¹ My particular concern today is the contribution of music not only to these integrated, fused, or correlated courses, but to the entire educational program.

General education programs vary widely in the subject content, in the fields included, and in the implementation. All these differences arise in part from differing philosophies of education, but more from a failure to think through the implications of the purposes of education for modern youth. After five months of rather intensive study, at first hand, of general education at the secondary and upper secondary level in sixty-eight schools throughout the United States, attending twelve conferences or conventions, and discussing general education with countless teachers and administrators, the differences in philosophy and implementation are quite apparent.

What is general education? In 1934 William S. Gray of the University of Chicago edited a series of papers, *General Education, Its Nature, Scope, and Essential Elements*. Last month the National Society for the Study of Education issued Part Two of its current yearbook, *General Education in the American College*. The former attempts a definition; the latter

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¹ Henry Purmort Eames, *The Humanities: Whence, Why and Whither*—another paper read at the California-Western Conference, and included in this volume.

denies the possibility of a definition that will hold for all programs. Russell, conducting his research for his book, *General Education in the Liberal Arts College*, found no definition clearly understood among fifty-three responses from college administrators.

B. Lamar Johnson of Stephens College, editor-author of *What About Survey Courses*, speaking at the recent Detroit convention, pointed out that the definitions or concepts fall into two groups: intellectual and experience. The intellectual courses, such as at St. Johns and the University of Chicago, place the emphasis on an "irreducible minimum" or that content which has universality. On this basis music would contribute insofar as one could arrive at a decision as to exactly what music *everyone* should know or experience. This is the basis for so many existent music appreciation courses. Psychologically, an underlying fallacy or danger lies in this imposition of a body of knowledge. Granting standards for music or art—are they common to all? Do we react the same way? Should we? Note the letters sent to Deems Taylor and music commentators. Certainly tastes differ. Within wide extremes we can say "This is good music" or "This is bad music." But can we say definitely that a given opera of Wagner should be known by all? Certainly familiarity with Wagner, insight into the place Wagner holds in music. But an "irreducible minimum" (which sounds like "minimum essentials" to me) is not tenable when we are considering the proper learning experiences for all the children.

The second concept, an experience curriculum, holds greater promise for general education in public schools. Dr. Eames has referred to humanities as *human* learning rather than *sacred*. That is a concise distinction applicable here. The intellectual concept tends to make sacred that which starts as human learning. The experience concept constantly is emphasizing the student, the human factor in learning.

Who are these young people whom we meet each day? What are their problems? Their interests? Their needs? Their experiences? A curriculum based upon a clear understanding of these pupil backgrounds, organized for a development of the pupil by experiences which are lifelike and real *to him*, becomes a vital learning experience for youth.

Why have music in the curriculum? Music which is vital and functional for the individual may start with "swing," Kupra, etc., for one, and Beethoven or Bach for another. But, you say, we must get our students to appreciate good music. Let us analyze that statement.

What is *appreciation*? After a careful study of so-called *appreciation* courses in many schools, discussing the point with members of the curriculum and evaluation staffs of the Aikin Progressive Education experiment, and particularly Paul Diederich, it would seem that what passes as appreciation is *recognition*.

The teacher decides that a certain group of records is to be played. Notes are kept on who was the composer, when he lived, what he was trying to interpret. Scrapbooks are collected, giving students much experience in cutting up magazines, manipulation of scissors and mucilage labels. At the end of the course a few of the gems are replayed. If the students can recognize, can remember, can put on paper the facts the teacher wants—we conclude they appreciate music!

Not at all! Facts and information may be necessary as a corollary of appreciation, but their mastery does not result, *per se*, in appreciation.

After all, what is our fundamental purpose in offering appreciation

courses—either in a fused or a separate unit? It is so something may happen in the lives of students, so they may be more intelligent consumers of music. What is our criterion? The way in which that consumption takes place, the behavior of the individual. The student comes to the classroom with a behavior pattern. He is “exposed” to music. How has that music affected him to change his behavior?

If we put on paper our reason for playing a given record, for requiring the reading of a certain piece of literature, for requiring observation of a given art work—then paralleled that reason or purpose with a listing of specific items of pupil behavior which, when observed, would indicate some degree of attainment of the purpose, the results would be surprising.

Suppose we said one of our purposes for our course was “appreciation of good music.” How could a student indicate, by specific behaviors, the attainment of the objective? He might voluntarily comment on a radio program, bring in an appropriate magazine article, read a biography of a composer, try an original music composition, or do many other acts. One instructor, when challenged on this point, found that he could list over seventy specific aspects of pupil behavior for appreciation in one unit! If this is typical, we are truly providing an experience curriculum for our pupils, placing the measure of attainment on a number of specific behaviors rather than a repetition of a body of subject matter.

Thus, the experience concept meets the specifications for general education as stated in *Science in General Education*, a contribution of the Commission on Secondary School Curriculum. I quote: “The purpose of general education is to meet the needs of individuals in the basic aspects of living in such way as to promote the fullest possible realization of personal potentialities and the most effective participation in a democratic society.”

Now let us inspect some general education programs.

Music does *not* figure prominently in the fused or integrated courses. Music still tends to be a separate subject, apart from the basic program. This is partly because the concept of a core experience is not in terms of all arts, but continues to be a union of social science and English, or some other combination of the academic subjects, with music or art an incidental experience.

The most alarming program I observed was a so-called *fused* program centering solely in social science and English. The state syllabus called for American history—so it seemed logical to fuse American literature. One unit I inspected had a certain historical event, with proper date, in the social science column, with an event of the same date in the literature column. That sounds like excellent parallelism, but the literary event was the birth of Washington Irving—and the example of his writings, to be read by all, was *Father Knickerbocker's History*. That depicts events of approximately one hundred years antecedent to the historical event and bears no direct causal or psychological relationship. That meant that the students were supposed to fuse or integrate three unrelated events, a war, birth of an author, and a story.

Music contributed to this impossible fusion by the students putting on a program once each semester for their less talented classmates. (Incidentally, the training of these student artists was entirely outside the school.)

This description may sound exaggerated, but it is a true portrayal of what has been labeled as a fused course in the arts. The utter inanity is apparent. But now to positive pictures.

Integration of the arts holds much promise, especially for the school of small enrollment. Too often we think large schools, with many faculty mem-

bers, are necessary for these new-type programs. As a matter of fact, the large school, such as my own, tends to be unwieldy. A few faculty members, working closely and harmoniously together, can accomplish more because they are constantly in touch with each other. This was especially true at Denver, Tulsa, Shaker Heights, Fieldston, and Altoona.

The group planning at East High School, Denver, permitting a flexible instructional program, was outstanding. The student group is divided into six flexible units, with six teachers, each representing a different instructional area. Once each week the six teachers, with a student from each of the six groups, meet for group conference on procedures for the next week. The major emphases on the next phase of the unit are discussed. The teacher who can, because of previous training, contribute the most in information and direction to the students in their pursuit of research along the lines of individualized research, volunteers to take the sections. The student representatives in this group planning are quite free to suggest approaches of interest to their fellows. A democratic society really functions! The music representative is not alarmed about her hierarchy if next week's unit does not yield itself to music—but when music can make a major contribution, she takes the spotlight. Thus, there is no attempt to block out the time to so many hours of English, so many of social science, so many to music, etc. The learning unit, the major theme, is the important element. Each instructor plays a major role when and only when his field can contribute significantly to the total learning experience!

I cannot emphasize too strongly that the undoubted success in this school rests solely upon a harmonious working relationship of the teachers. Professional jealousy would kill such a program in a minute. This reminds me that Hazel Gertrude Kinscella, in the 1936 YEARBOOK, stated, "True integration exists when art works of different mediums owe their inspiration to a common source." How true! My first illustration was of a forced integration where there was no common source; my second, a harmonious development of learning where instructors contributed to the learning when their major fields bore a pertinent relationship to a common source.

The laboratory technique is another type of organization which indicates much promise. General College at the University of Minnesota has developed an extensive program in the arts by not only providing courses, but considering the facilities open to all as a laboratory for exploration and expression. The Listening Hour has been demanded by students in other colleges of the university to such a degree that auditorium space is taxed, proving that music appeals to all when presented in terms of student interests—certainly a good evaluation of "appreciation."

The tie-up of art and music at General College promises much. Ruth Fisher and Roy Faulkner have recognized that student expression is the keynote in the art laboratory, and that students may react to music while engaging in art activities. Hence, the installation of loud speakers in the art laboratory, connected to the music rooms.

These descriptions have been confined to cases where administrative legerdemain has been instrumental. Many schools, however, are accomplishing much by very slight emphases. Lowell Junior High School, Tulsa, Oklahoma, is developing an integrated program without too much juggling of classes. They demonstrate that fusion or integration or "new-type courses" are not realities solely by joining class hours, changing a course name, etc.

Tulsa is a good example of what I choose to call real general education

(and with this I summarize my entire report). General education primarily is a philosophy or attitude, rather than a method. Any teacher of any subject can provide learning situations which contribute to the experiences of each child—if an honest interest in the child is present. Tulsa has studied children and their interests, chosen large themes as basic learnings for each grade level, and then each instructor is free to contribute to that basic theme as he sees fit. This is a most natural step for instructors. Instead of a basic core course of a few hours, with teachers jealously trying to pack as much as possible into the core from their field, thus destroying the essential purpose of the core, each instructor is free to develop understandings, appreciations, knowledges, skills, etc., as the field is pertinent to the general theme.

Music becomes another example, to the students, which they fit into the general theme. Music becomes part of the basic learning and no longer suffers as an elective "fad and frill." Music becomes another example of natural expression of ideas, moods, etc. Music is an example of the development of man and civilization, as the basic themes are developed. Music teachers are not fighting to "protect" interests, but happily are contributing their part when music is pertinent to the total learning.

General education thus becomes a philosophy of learning, a sympathetic interest in and understanding of youth—and music, all the arts, play their part, not as entrenched interests, but as examples of the progress of humanity. Above all else, true general education, integration, fusion, or what have you, comes not from juggling of hours, classes, teachers, or pupils, but from creating understanding, sympathetic relationships.

DETERMINING FACTORS IN MUSICAL PROGRESS

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ATTENDANCE AT any of the national, sectional or state music educators' meetings gives one the opportunity of hearing school bands, orchestras and choruses that are remarkable in their ability to perform the best musical literature. This indicates musical progress in the public schools during the last century, the greatest advance having been made during the last one or two decades. Similarly, performances at regional, state and national contests and festivals give evidence of the unusual music activity in operation throughout the United States. In no other country in the world is there a comparable accomplishment in music by children of school age.

And yet there are incidents brought to one's attention that might lead one to question the general status of school music teaching. There are reports of many inconsistencies in musical achievement, even in communities which point with pride to an outstanding school music organization. For example, a school which has a widely-recognized band may have a very mediocre orchestra and little or no outstanding choral work. In another school, the instrumental teacher may complain that vocal music is so poorly taught in the grades that his beginning instrumental students do not have a rudimentary background in music at the completion of the sixth grade. Representative community music may be deplorable, as exemplified by the taste of the members of the leading community clubs, and choir directors and other music leaders may find it impossible to depend on amateur groups to furnish music at community functions. In marked contrast to comments previously made that school music has developed to a hitherto unheard-of state, as exemplified by the quality of the concerts at this and other conferences, visitors to certain foreign countries return and tell of groups of adults and children spontaneously singing and playing in public and at home on many and varied occasions as an important part of their social life. Such persons tell us that, in spite of exceptional and unusual school bands, orchestras, and choruses to be found in this country, we are a relatively new and unmusical nation. Whether or not one agrees, there may be certain underlying points worthy of our attention.

Let us consider the place that music has in the general educational scheme. Its rapid development in recent years has been due in part to a change in general educational philosophy. Educators have questioned the practical value of many of the traditional subjects, and music has rightly been included in curricula as a subject having excellent potential value to students in school and in later community life. But sponsors of music have found it necessary in many cases to prove the efficacy of music as a valid educational subject by inadequate criteria—by such activities as the colorful and showy demonstrations of intricate marching maneuvers of the band at the football games or by winning a loving cup at a contest. And the entertainment rather than the educational aspect of music seems to be uppermost in the minds of the public, for the music teacher is often forced to follow a course intended only to win the recognition and acclaim of the community; otherwise he may lose his position or at least a desirable appropriation for equipment. In fact, many teachers find it easier to secure a generous budget allowance for equipment for some competitive event than for its inherent value to the rational music program.

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The educational fallacies of such procedures, which are by no means uncommon, can be demonstrated rather clearly by reviewing current philosophies of education, comparing the way in which the subject of music conforms to these generally accepted educational tenets. In accordance with modern views on education, we should provide opportunities for the fullest possible development of the individual. We, as true educators, should be interested in and responsible for the proper type of instruction that will allow the individual to acquire the knowledge, attitudes, and habits most desirable for living under prevailing social and economic conditions.

To what extent does music fit into an educational scheme having such purposes? Before answering this question, it is necessary to digress into a short discussion about the nature of individual differences in musical talent. Our studies and investigations have borne out what every thinking music educator knows from experience—that there are large individual differences in musical talent. It is now possible to use diagnostic and prognostic measures that will indicate before training begins what the relative success in music will be. As a result of studies at both the public school and college levels, we are convinced that there should be music instruction to conform in type to the musical needs of students, who vary decidedly in musical talent. Unfortunately, the common practice is to teach the same material to all students in the same way, offering little opportunity for differences in talent and differences in musical needs of individuals who inherently require different musical opportunities. Too little attention is given to the educational aim of providing the individual with the kind of musical experience that will be valuable to him, whatever his talent may be. And few realize the significance of the fact that those who are capable of singing or playing in advanced school organizations have attained membership in these organizations as a result of a long selective process and represent in most cases the upper level of talent of a school system. Only teachers who develop these outstanding performing groups are in a position to analyze in detail the vast amount of effort required of themselves and subordinates to make such organizations a reality. From the standpoint of those who are successful in meeting these requirements it is a worthy achievement, but in attaining this goal little thought is given to the effect on those who have not survived the rigorous demands of each succeeding step of greater difficulty.

However, music educators should be concerned with students who fail to reach the level of groups usually prepared for public performance, for they represent a very large percentage of the school population. The attendant disappointments of students which are usually passed off with one excuse or another, create very undesirable emotional results. But the proper solution—that of directing the activity of the student into a level of musical instruction for which he is by nature well suited—usually cannot be made because the present general plan of organization does not allow for it.

A music course which takes into consideration the needs of all levels of talent in a school system must include a wide and varied offering of musical activities. Present studies indicate that a certain type of instruction can serve the needs of limited talent found in lower groups as effectively and satisfyingly *in its way* as a much more challenging and demanding requirement can satisfy the musical needs of talented students in the higher classifications. It is therefore advisable to expand and reorganize the musical program of a school system to include a type of instruction for each level of talent, and music teachers must be so well-grounded in basic educational equipment

that they not only will be prepared to teach a varied program, but also will be sufficiently tolerant and understanding to recognize when a student attains a result commensurate with his innate power to achieve. A program such as this will develop a much better feeling in students, for they will now realize that success or failure does not depend on standards that can reasonably be required only from the highest levels of talent. All students will then be willing to participate more fully in various classes in music, with the perfectly human reaction that a creditable achievement in a musical activity of their choice, fully recognized as worthy of their efforts, allows them the joy and pleasure which a natural and wholesome response through music should give. It is reasonable to believe that a better opportunity is thus afforded for building up wholesome attitudes toward music which will last throughout life.

A teacher, to be capable of teaching music in this manner, must have a wealth of preparation and experience, both educationally and musically, and his time in school must be spent efficiently and effectively. Also, it must be the duty of the teacher-training institutions to select future teachers more rigorously. In other subjects with high standing, there are severe requirements for admission. And the level of music instruction will be raised when greater care is exercised by the colleges in deciding on the proper type of student to be developed for the profession. The time is now here when this can be done, and it likely will be done for several reasons. There is no longer such rapid increase in the number of music positions as in the last decade or so, which was due to the introduction of an enlarged music curriculum in thousands of schools. And the school population is becoming stable for the first time in the history of the country, so that no normal increase in school positions may be expected on that score. Candidates are more numerous as a result of the development of the better musical talents in our schools, for many fine students, products of the music departments of the public schools, have been encouraged to enter the profession. And the economic conditions are such that opportunities are more limited in other fields, in many cases because of a selective plan which requires the possession of high aptitude for the particular profession considered. The radio has also limited the number of musicians who can enter the profession as performers. Finally, the quality of school music has improved so much in many localities that the more sensitive and talented young students can consider school music as a profession not only without distaste to their sensitive natures, but with positive liking for its challenge as a constructive life's work. This combination of circumstances points to a situation which will allow and even demand a rigorous selection of students for school music teaching. This undoubtedly will affect the general level of the profession and in turn the quality of school music. No longer will teacher-training institutions be willing to accept candidates who cannot present ample evidence of the necessary musical, intellectual, and social traits necessary for successful teaching. Prerequisites will be substantiated at entrance by an examination of the quality of previous musical preparation of a basic nature and by diagnostic and prognostic tests. With a more rigorous selection of students, the teacher-training institutions will be in a better position to improve the content of their course of study; and in turn the certification division of the state education department can generally maintain higher requirements for teaching.

The raising of standards for teaching through the development of more highly selected students will accentuate a problem that the music departments

of many colleges now have. To give a prospective teacher a well-rounded and complete preparation which will qualify him to offer a diverse and varied kind of instruction for different levels of talents, will require a larger instructional staff. Many colleges are now understaffed for the task of giving an adequate preparation for teaching school music. As a convenient substitute for the musical instruction they should give—a course they cannot afford to give under the present organization—a varied offering of general academic courses usurps the place of a musical preparation that students really need. The excuse is often given that it is desirable for a teacher of school music to have a broad cultural background. No one will doubt the truth of such a statement. But instruction for such purposes should not be given at the expense of the necessary musical preparation, simply because a large percentage of the curriculum can be devoted to academic work in large classes at relatively little expense. It is no wonder that many new teachers of school music soon realize the inadequacy of their undergraduate preparation and consider it advisable, if not absolutely necessary, to go to summer sessions, usually at larger institutions, and register for so-called graduate courses which by every criterion should be found in their proper place in a good undergraduate course of study. It is little wonder that most graduate schools offering that type of instruction leading to advanced degrees have little to contribute to the advance of music pedagogy through research activities. In reality, the situation is such that a great many small colleges with small music staffs do not have the human and physical equipment to prepare school music teachers, and the larger schools need a thorough revision of their courses of study. Present methods can be reorganized in such a way that a four-year course, devoted entirely to preparing the teacher for his future position, can include a well-rounded course in musical subjects and a valuable selection of work in general educational subjects, such as educational psychology, educational methods and the like, if the superficial and irrelevant material be eliminated from these courses. And there still will be a reasonable amount of time for the establishment of an appreciation of general cultural subjects.

In a school situation which allows for a rich offering of musical activity for all levels of talent, the equipment necessary for such a program must also be varied. As an instructor must be tolerant and understanding in regard to the musical accomplishments of some of the poorer talents, so must he be tolerant in regard to the musical media that he may consider advisable to employ in certain situations. Students who do not have the necessary talent for membership in an advanced organization may choose instruments that would not be acceptable for such an organization. Nevertheless, such instruments may serve very well as media for a satisfying emotional expression which we, in an upper stratum of musical sensitivity, might fail to appreciate as profitable for those of lesser talent. It is important that teachers have a wide knowledge of various kinds of music materials and equipment to allow a ready adaptation for diverse musical needs.

In discussing these various aspects of music teaching, one might get the mistaken idea that I am making a plea for mediocrity by making certain recommendations for the instruction of various levels of talent. Such is not the case, for I believe that each child should have an opportunity for musical expression at his highest level. However, I have little regard for false standards, and it seems to me that it is much better to study the potentialities of the individual and select the best type of instruction to which he can react.

This approach permits the opportunity of teaching the student rather than the subject, and allows the instructor of music to be an educator as well as a musician. With such a plan, there is always a chance for presenting a wide range of performance, including the very highest. In some large school systems, certain highly selected groups may be so talented that their response to music will be limited by the sensitivity of the instructor; in fact, it is evident that some highly talented groups are stalemated by an entrenched conductor who will never be able to guide them to a higher musical experience. On the other hand, a fine understanding and a keen discrimination in judgment must be exercised to direct the energies of all levels of talent most profitably. Much more research needs to be done on this subject.

It has not been my intention in this discussion to belittle the work of a great many serious teachers of music who have devoted the best years of their lives to the development of music. Everyone in the field knows that the job is difficult and the hours are long, and it is often necessary for the music teacher to receive part of his reward in the joy of accomplishment. In order to stimulate the rapid advance of music to its rightful place in the school curriculum in a relatively short time, one can even condone some of the propaganda and showmanship that has seemed necessary for selling the subject to the schools. But I believe that music is now at the stage that the serious music educator can profitably devote a considerable amount of time and thought to studying the individual student so that he can find out what various students are capable of doing and doing well. The teacher of music who has a breadth and depth of musicianship and who is qualified with an educational background to help him understand how to adapt his various musical offerings to the individual needs of the students entrusted to his musical guidance, will be the one recognized as the valuable music educator. His success will rest on the efficacious functioning of music in the lives of all children, rather than on such effects as those gained through the impressive printed program for an annual concert given by a select and talented few. He is the one who will know when and how to guide students of differing talents into proper musical channels through such work as the advanced band, advanced orchestra, a cappella choir, chorus, preparatory bands and orchestras, ensemble groups of lesser complexity, music appreciation, music integration, creative music, private and class lessons, and other worth-while musical activities that can be made available to his students.

Of course, one can well understand that a practical application of such a plan cannot be realized in all situations at once; but with a more highly selected teaching personnel, with better teacher-training, and through a better organization of the school music program, there will be greater opportunities for music instruction of such scope. At any rate, the recognition and adaptation of these general principles at this time, to the extent that the particular situation permits, will provide a sounder basis for musical achievement. Attention and energy in this direction will, in my opinion, support an educational policy which will serve most effectively as a determining force in musical progress.

HOW MUCH DO WE MEAN IT?

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THE TITLE of this address might perhaps better have been given, "How Much Do We Mean the Many Things We Claim for Music in the School Curriculum?" Year after year we go to meetings of various sorts; year after year we hear educators in and out of the field of music assert that music has been, is, or will be an integral part of the education of the child; year after year we are reminded that music is so important a part of life that one of the prime objectives in education is to help the child to take, appreciate, and participate in the music which is all about him. Have we always meant what we have said? Have we, along with our good intentions, brought music in the schools to a point where it is no longer an extra or filling-in activity but is instead right at the heart of the curriculum? Permit me to quote from the 1927 YEARBOOK (page 168):

"There was a time, and that not so very long ago, when music in the public schools could not be regarded as anything more important than a recreation. The music period was hailed as a welcome respite from the tedium of less inspirational subjects and was frankly employed as such. As diversion it was eminently satisfactory, but, since there was no urge to take it out of the class of non-essentials, it lacked almost entirely those features which mark the educational subject. It was administered, as a rule, by the room teacher, whose sole qualification for the work consisted in the ability to 'read notes and carry a tune.' Supervision by a trained musician was the exception and not the rule, and where it did exist was loaded with enough handicaps to discourage any but the stout-hearted.

"Coincidental with the awakening of America to a new interest in music and an aspiration to a place among the musical nations of the world, public school music took on a more important aspect. It was realized that the foundation of the future musical eminence of America must be laid in the public schools. It was also realized, but only by those who were best acquainted with music's lowly status in the schools, that a determined fight loomed ahead for those who would establish that foundation. No need to recount that struggle for recognition; in fact, it is still going on, for school music, notwithstanding its remarkable advance in the past decade, is yet far from the goal. Until it is included in the curriculum on a par with other academic subjects, the contest will not be finished. Though it no longer needs justification, the majority of those in authority among educators are seemingly loath to believe in its sincerity of purpose and still exhibit a tendency to treat it as a non-essential."

Are we very much further on the way in 1939 than we were twelve years ago? In many of the larger and middle-sized centers, yes; in too many small communities and in far too many rural areas, no. Our intentions have been good, but have we meant it sincerely enough?

We have a slogan of which we are very fond—Music for every child; every child for music. We forgot to say: *Good* music for every child; every child for *good* music. To be sure, we all would loudly assert that of course anyone with any sense would know that we meant good music, but have we always? If we have, would a statement such as this which I have taken from the 1927 YEARBOOK (page 169) have been called forth:

[Southwestern Conference, San Antonio, 1939]

"Observation of certain tendencies in the music of upper grades and high school has given rise to a suspicion that we are not taking ourselves as seriously as we would have others take us. Far be it from my intention to minimize the importance of the work that is being done generally in the schools throughout the country. Yet one cannot help wondering, after reading some of the programs which find their way into print, to what extent school music as education is being sacrificed to other and less worthy purposes. If a program composed of music devoid of any quality save that of light entertainment is a sample of the work being accomplished in the classroom, then educators are justified in the stand which they have taken. If the tendency of all education is toward refinement of tastes, then cultural music is the only type which can merit recognition in education; public school music must therefore be cultural."

I should like to quote again from the same YEARBOOK (page 170):

"Attention has recently been directed to the waning of interest in choral music in the schools and communities and a corresponding increase of attention to the instrumental phase. Particularly is this slump apparent in the upper grades and high school. In far too many instances do we find community songs and other music of light and trivial nature replacing choral works of merit and real worth which should form the basis of study at this critical stage of the educational process."

That statement was made twelve years ago, but only last week the writer of this paper received a letter from a very prominent music educator in a middle-western city in which he deplored the lack of standards in high school music. His statement was that we might begin with the early masters and work for seven hundred years and only get through Bach, so with all the good music there is to teach, why permit ourselves to present some of the stuff now being used on programs which are supposedly representative of the cultural ideals of school music?

Do we mean *good* music hard enough?

We claim to be supervisors—we say that we wish to do all in our power to develop the room teacher; that we wish to do all we can to encourage those with whom we work to go ahead on their own initiative. We think we are supervisors, but too many of us are dictators. A couple of years ago the speaker was present at a conference where a very fine piece of research was shown to a so-called supervisor in a position which offered especially fine opportunities for supervision in the real sense of the word. He glanced at it and said, "Yes, that is a fine book, but I certainly would not let it get into the hands of my grade teachers. I never allow one of them to choose so much as one rote song on her own account." What an admission! Yet we will have to concede that this man is not alone in his attitude.

Do we really mean that we want to do true supervision?

In 1930, the President of the National Conference said in her address, "Men of vision, feeling that the age-long biological balance is threatened by the lack of possibilities of worthy self-expression, are turning to music educationists asking, 'Can't you do something about it? Life hates monotony but it loves rhythm. If you make music an outlet of self-expression in the leisure hours in America, you will be helping to solve one of our most perplexing problems.' We are told that for the masses there is a possibility in 1940 of a working period of six hours a day, five days a week, forty-eight weeks a year. More leisure every year, and yet apparently no leisure at all—we are so

dominated by the demands of haste and the crowd. The tempo of living seems to be accelerating with every year."¹

Have we meant it enough in the nine-year interim to be able to take stock in 1939 and tell ourselves that we have prepared our communities for this very social condition? Then there is the ever-present question of contests and festivals. This is not the time nor place to discuss the value of these procedures. Let us take these values for granted, or can we? Let us assume that the enthusiasm and sportsmanship and ideals of fineness in performance are genuine and sincere in the hearts of all the boys and girls. What of ourselves? Are we as fine and sincere? When we choose to bring together these numbers of young people, do we do our part when we are asked to sit in judgment on their work? Do we search ourselves as we listen, and strive with all there is in us to find some things we can say in all sincerity to each group or individual which will help to point the way to greater achievement? Do we really mean to judge by guidance? Of course we all think we do. But listen to this, and please pardon a personal experience.

I was acting as judge in an all-state contest—the event was girl's solo, high voice. A lovely young girl sang a long, difficult aria from an opera. In the first place, the selection was wrong for her; that was her teacher's fault. She grew tired; pitch sagged; enunciation was poor; intonation suffered several times. That evening in the dining room at the hotel, that teacher left her table, marched over to mine, told me what she thought of me, and informed me that this girl, using this same song, had rated highly superior in the district. The girl had this afternoon gone home, heartbroken. I still thought I was right in my judgment. That evening, a man accosted me in the lobby with, "Well, I notice you got told in the dining room tonight." I—"Yes." He—"I judged that girl in the district." I—"How did you rate her?" He—"Oh, I gave her highly superior, but she wasn't worth a bit more than that you gave her here." I—"Well, why?" He—"I just thought I'd pass the buck to you." That was two years ago and I still wonder what we did to that girl. These young people stand up and sing and play for us and take our judgment seriously. We aren't all like that man, but we ought to *mean* it so desperately.

One more word about our slogan and I am through. We say music for every child, yet we go on, too many of us, with the old plan of selection in preference to the newer thought of election. Why? Do we want to work with only the talented ones? Often we who have been playing this game for some time can learn from the youngsters. Recently I heard a young man deliver a paper on some phase of music education. He began with almost an apology for his youth and meagerness of experience, but in the course of his paper he said, "With all our contesting, selecting only the best, and concentrating on a high degree of perfection, are we not losing sight of the real purpose of music education?" Let us devoutly hope that as this young man grows up to maturity as a music educator, he may not lose his ideals.

Music for every child; every child for music; *good* music and *every* child. And with this slogan go all its implications—we must *mean* it. We must go faster and we must go farther. This is a streamlined age. And we must mean our slogan every step of the way if we are ever to overtake the general educator and arrive at the point where he thinks we should be.

I quote again from the 1929 YEARBOOK (page 296): "What of tomorrow? If we are to assume the obligation that every thinking supervisor has no desire to avoid, there must be yet another rebirth of inspiration and reconsecration to idealism."

¹ Mabelle Glenn, Music Supervisors National Conference YEARBOOK, 1930, "Public School Music Comes of Age."

AMERICAN MUSIC AND THE PUBLIC SCHOOLS

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IS IT NOT POSSIBLE that sometimes we music educators of the public school brand forget that American composition was the parent of music in public education? And do we always render due homage to our native composers, both ancient and modern? *Three hundred years ago* today our complete stock in trade, musically, was the psalm tune. Even singing was frowned upon in many of the churches; the organ was an instrument of the devil and the violin smacked of hell itself. *Two hundred years ago* Boston and New York were boasting their first concerts. *Today* we can build excellent and worthwhile programs from the works of our native composers and provide distinguished American artists to play and sing them.

When I took the presidency of this Conference I quite solemnly promised myself that the 1939 session, which we formally open this morning, would be an All-American session. As the work of program building has gone forward in the past six or eight months, I have found it was much easier to promise than to bring such a pledge to fulfillment.

To an eager, not to say rabid, supporter of American music this was somewhat of a shock. It but intensified my conviction, however, that music educators should be in the front line trenches in the fight for the recognition of the American composer and the American artist, be that artist a singer at the Metropolitan, a recitalist on the concert platform, or a conductor of a symphony orchestra.

I am not saying do not *patronize* the foreign-born artist; I am saying be a little more *generous* to our native artist. I am not saying do not sing or play Tchaikowsky, Palestrina, Verdi, Wagner and Elgar; I *am* saying do not forget MacDowell, Horatio Parker, Charles Martin Loeffler, George Whitfield Chadwick, Ethelbert Nevin, Henry Hadley, George Gershwin, Stephen Collins Foster and all those others on the roster of our illustrious dead, to say nothing of the upstanding men and women of contemporary American composition.

Have we not, as public school music educators, gone a little mad on the music of ancient Italy, Russia and Germany, as we surely have on a cappella singing and controlled flute-like tone? Is this not the time to return to fundamentals—American fundamentals—in singing as well as in patriotism? Has there ever been a time in our history when there was greater need of singing, with nation-wide unanimity, such songs as *America*, the *Star-Spangled Banner*, *America the Beautiful*, *Speed Our Republic*, *To Thee O Country* and the *Battle Hymn of the Republic*? Do you know any more potent force with which to counteract the mass of insidious propaganda reaching out with vile, contaminating fingers to our children?

Francis Hopkinson, William Billings, Benjamin Carr, James Hewitt, Oliver Holden and William Selby contributed by their creative work to the composition of eighteenth century America. Then, in the early nineteenth century, came Thomas Hastings, Isaac Baker Woodbury, Lowell Mason and the inimitable Louis Moreau Gottschalk.

Still other forces impregnated our early music—the *Bay Psalm Book*, the early attempts at native opera, the “singing school” of blessed memory and wide ramifications, and the inauguration at Boston in 1836-38 by Lowell Mason of our own professional work, *music in public education*.

[Southern Conference, Louisville, 1939]

Psalmody, early efforts in creative music, the singing school and public school music, all interwoven and intertwined, made up the warp and woof of our early music history. Out of this music conglomerate has come our twentieth century musical life.

Have we forgotten this? Can we as American musicians and educators ever forget Mason's *Nearer My God to Thee*; Gottschalk's impassioned playing and his *Last Hope*; songs like George F. Root's *Tramp, Tramp, Tramp, The Vacant Chair, Just Before the Battle, Mother*; Isaac Baker Woodbury's *Stars of the Summer Night*; Bland's *Carry Me Back to Old Virginia*; and Foster's throbbing verse and lilting melodies as found in *Old Folks at Home, My Old Kentucky Home, Old Black Joe and Jeanie with the Light Brown Hair*? Foster—poor, tragedy-ridden Foster—called “the Burns of America,” “America’s sweetest singer,” “America’s troubadour” and many another sobriquet—is recognized today as the poet of the people; his musical and poetic stature heightened by every passing year.

In the realm of the classic do I need to recall to your minds such gems of song as those of Chadwick; such poetic miniatures for the piano as those of Ethelbert Nevin; such glorious choral music as that of Horatio Parker; and such orchestral masterpieces as those of Loeffler?

Do we not find a new and ever cumulative pride in such light opera creations as those of de Koven, Victor Herbert, Rudolph Friml, Jerome Kern, Sigmund Romberg and the late lamented George Gershwin?

Have you ever marched, as did our boys overseas, through the mud and rain, enveloped in a deadly monotony akin to despair—the blood sluggish, the feet sodden, the shoulders drooped? Then suddenly, something happened—life again took on a roseate hue; your tired feet became rejuvenated; the blood coursed with renewed vigor; your shoulders straightened; *you were a man among men once more*. From somewhere, front or rear, had come the strains of a march, or to be wholly truthful, a super-march—one of John Philip Sousa's. Composer, conductor, march-king, Sousa did for the march in America what Johann Strauss did for the waltz in Europe.

For hours on end I could continue to call the roll of America's gifted composers, including a galaxy of brilliant women; potent names such as Mrs. Beach, Gena Branscombe, Lily Strickland, Floy Little Bartlett, Harriet Ware, Mabel Daniels, Margaret Ruthven Lang, Kathleen Lockart Manning and Elinor Remick Warren. I could, with utter frankness, pay honest tribute to their genius, versatility, humanity and courage.

Are we of the public schools ashamed of this priceless heritage? At least we certainly seem unmindful of its pulsing and heroic values. For a quarter of a century I have been attending conferences like this. I have never heard an address on American Music. I have heard it berated and belittled; I have heard it sneeringly compared with the music of Europe; I have repeatedly seen it pushed off the program to make way for some popular European composer.

Fellow teachers of American youth, may we not sing more frequently the songs of Americans, play more frequently the works of Americans, and with an increasingly justifiable pride equitably evaluate a music heritage pregnant with undreamed of potentialities?

AN INVESTIGATION OF EARLY INFLUENCES ON MODERN MUSIC EDUCATION

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WHEN THE Pilgrims and Puritans landed in the New World they brought with them two Psalters: one published in Amsterdam in 1612; by Henry Ainsworth; the other, the metrical version of the Psalms known as *Sternhold and Hopkins* and at that time in general use in England. Both volumes were widely used in the colonies until the *Bay Psalm Book* was prepared in 1640 by the Reverends Mather, Weld, and Eliot. Within a few years the hymns used in any single congregation became very limited and the people ceased to be interested in them. The worshipers did not have the training to read the music so they had to learn the tunes by rote. Gradually the practice of singing degenerated to such an extent that singing in time and pitch seemed unnatural.¹

Fortunately, a few men realized the general musical trend and became definitely interested in the improvement of musical knowledge and performance. Reverend Thomas Walter published *Grounds and Rules of Music Explained, or An Introduction to the Art of Singing by Note* in 1721 and Reverend John Tufts published the *Introduction to the Art of Singing* in 1738. Each of these volumes contained chapters on the essential elements of note reading. For almost a century and a half after their appearance, both sacred and secular tune books included more than enough theoretical material for learning to read psalm tunes or secular songs then in common use. As early as 1713, to fill a need of elementary musical knowledge, the singing teacher and the singing school appeared on the scene and continued to exist in many communities until early in the present century.

An investigation of early influences on modern music education seems to show rather specific trends about the middle of the eighteenth century. The work of Tufts, Walters, Tansur, and many other men, each of whom made valuable contributions to our musical life, reached a high peak in the labors of William Billings (1747-1800), who developed music beyond anything that had preceded it. The ideas of Billings were further developed by contemporary and subsequent workers, but until Lowell Mason (1792-1872) "there was no master spirit to give new direction, new ambition and new aims to the career of musical progress. He introduced himself into musical life with a distinct and well-defined goal, and he labored with zeal and intelligence until he had seen effected a complete revolution in the character and objects of all musical activity in America."²

Since we are here concerned with what was probably the strongest single influence of the last century, we will confine our attention to the philosophy and methods of teaching which underlie the work of Dr. Mason, some of his contemporaries, and a few who came after him.

Some of the following may seem rather irrelevant to the topic under discussion, but it is given with the hope of providing at least a glimpse of the background and breadth of intellect and vision of one of the most significant figures in the history of musical life of this country, and one of the most forceful music educators it has yet produced. Until the Centennial of School Music in 1938, Lowell Mason's work had been almost unknown to music educators

[Eastern Conference, Boston, 1939]

¹ J. Alex Gilfillan in "Singing Schools in America" Eastman School of Music; Rochester, 1939.

² Harold Barnard, *American Journal of Education*, Vol. IV; Hartford, Connecticut, 1857.

at large. Even yet, the vast amount of printed and manuscript material is not accessible to those who cannot go to some of our eastern libraries and read the original periodicals and books.

Several years ago I assigned to myself, as a subject for a thesis, the study of Dr. Mason's influence and contribution to the musical growth of this country. Since childhood I had been somewhat aware of his strong influence on American hymnology and on the early singing school, yet I had no comprehension of the extent of these particular phases of his work, or of the several other phases of American musical life which grew so vigorously under his guiding hand. After six weeks of research in the Library of Congress, I began to have some understanding of the "phenomena of Lowell Mason's activity" as Oscar Sonneck called his achievements, and also of the task I had set for myself in undertaking a study of the work of this man.

Up to the present time, the Library of Congress, Sibley Library in Rochester, New York, the Boston Public Library, the Library of the City of New York, and the personal library of Frank Metcalf in Washington, D. C., have provided source material for study. Book collecting expeditions of several weeks each into New England, New York, Pennsylvania, and Maryland have brought to light interesting and valuable data. The personal library of Dr. Mason, consisting of ten thousand volumes, now housed at Yale University, is yet to be visited, but according to a recent catalog, it contains copies of most if not all of the one hundred odd books published or compiled by Dr. Mason himself, valuable manuscripts, periodicals, scrapbooks, music, and books in English, French, and German. The celebrated library of H. C. Rinck (the Darmstadt organist), which was purchased by Dr. Mason while in Europe in 1851 and 1852, is also in the Yale collection. Among the numerous interesting items preserved by Rinck, is "The First Set of Madrigals for 3, 4, 5, and 6 voices, by Thomas Weeks, scored from the original part book printed in 1597, and reprinted by the London Musical Antiquarian Society in 1843." The collection also contains a poem, "Das Lied von der Glöcke" by Schiller, set to music by Andreas Romberg and translated by Samuel A. Eliot for the Boston Academy of Music. There are many works by J. S. Bach and several others of the same name. Weeks would be required to even peruse the volumes shelved at Yale.

The history of American musical development spans the comparatively short period of approximately three hundred years, and for almost sixty of those years Lowell Mason was a dominating influence in church and school music, in the development of general musical culture, and particularly in the pedagogy and philosophy of music education. It is with this last phase that we are here concerned.

For many years Mason had the constant association and enthusiastic professional support of several of the great men of his period. Among them was Samuel A. Eliot, then mayor of Boston and father of the famous president of Harvard; another of his loyal and influential associates was William C. Woodbridge, the geographer, extensively known in educational circles of the day.

In 1829, Dr. Woodbridge returned from Europe where he had spent several years studying methods of instruction in several countries. He became particularly interested in the theories of Nägeli, Pfeiffer, Krüse, Kübler, and Pestalozzi, the great Swiss educator. He also became thoroughly convinced of the importance of music as a regular subject in the school curriculum. He brought back to America the most approved textbooks, treatises, and class vocal exercises. Many of these books he translated from the German so that they

could be of use to educators here. Gradually Woodbridge persuaded Mason to experiment with the application of the Pestalozzian theories of music, although he knew Mason had for a number of years been almost phenomenally successful as a teacher and therefore had great confidence in methods of his own, which he says required that "rules, signs, tables, and definitions be committed to memory." A class of two hundred men and women was formed as a laboratory for the testing of the theories and which proved to be successful beyond a doubt. Soon these theories were applied to the teaching of children and were again so successful that many leading citizens in Boston became vitally interested in the work of Dr. Mason. He had founded the Boston Academy of Music in 1832 and in 1835 opened the Odeon, which was to be the permanent home of the Academy. On the occasion of the opening of the Odeon, Samuel A. Eliot made a notable address to the assembled citizens of Boston, which contained the essence of Mason's philosophy of music education as evolved from Pestalozzian theories. Although Mason's ideas became more clearly defined as years went by, yet we find in Eliot's speech the germ of a great philosophy, one which was to influence the musical development of the whole country for over half a century.

It is difficult to believe that those of us who consider our theories of music education "modern" or "progressive" do not have something really new to offer. As a matter of fact, the emphasis on the subjective or æsthetic side of music stems back to the Greek philosophers who lived about 400 B. C. Mason says that Pestalozzi was the first of the "moderns" to emphasize the importance of the affective, the intuitive, the emotional as opposed to the objective, the factual, the mechanistic. For almost a generation now, the pendulum has been gradually swinging back to the Pestalozzian philosophy, after many years of opposing mechanistic and rationalistic theories.

It is not difficult to think of the modern counterpart of the following paragraphs from Eliot's famous speech in behalf of the place and importance of music in education. He says:

"To these three points I wish to invite your attention, viz: its importance as an auxiliary in education; the pleasure it conveys to the ear; and its power of producing emotion."

He goes on to say:

"In a country where the education of the young is so important, and has from the earliest period received so much attention, and excited so deep an interest as in our own, it is certainly singular that the aid of music has not been sought to stimulate the attention of the youthful student, and introduce those habits of order and method which are indispensable to the acquisition of the art, and are such important means of progress in every species of knowledge. Music is at once a charming relaxation from the tedious task, the dry drudgery of the grammar, the pen, or the slate, and a mode of discipline scarcely inferior in efficacy to the dullest lesson of the horn book, learned under the fear of the searching experiment of the birch or the ferrule. It is a study and an amusement, a discipline, and a sport. It teaches, in the most attractive manner, the advantage of combined, harmonious action, of submission to rules, and of strict accuracy. All these are necessary, to the agreeable result of the practice; and the attainment of the result is, itself, stimulus and reward sufficient for the required exertion. It produces, in a remarkable degree, the effect attributed by a classic poet to all the elegant arts, of softening the character and refining the manners. Nothing is more obvious than the change of tone,

in children of the rougher sex, which follows a moderate proficiency in this exquisite accomplishment. Are these tendencies of no value, or of slight importance? Surely not. The teacher, who experiences so often the want of some agreeable stimulus to the flagging attention, and the need of relaxing his own toil, will seize upon music with grateful avidity; while the pupil will wonder what has become of the weariness he felt a moment before, and his eye will brighten, and his apprehension quicken, at the first sound of the music lesson."

In the same address, Eliot also says:

"If any considerable degree of proficiency be made in music, it is an agent of great power for good or for evil; and in every age, and in every country, powerful emotions have been excited by music adapted to the degree of civilization of the people and the time in which they lived. The variety of feelings excited by music can be limited only by a capacity of our nature.

"From these appeals to the feelings, the emotions, the passions, music derives its moral power, and is also the direct source of pleasure to the ear, from the adaptation of the sounds it produces to give enjoyment to that delicate organ; and it is a very valuable accessory in the intellectual development of the faculties, from the excellent mental discipline conveyed by the study of its theory and practice."

Do these lines not anticipate to a degree both the intellectual and æsthetic phases of music as presented by "modern" music educators? It seems that the characteristic mood of Eliot's speech is reiterated almost a hundred years later in the writing of one of our own great philosophers when he says:

"When the music lesson is characterized by a musical preoccupation that reaches beyond present aural sensation, little or no overt control will be required of the teacher. To listen for tones, that, wraith-like, emerge from the recesses of memory, produces in itself a concentration and control that silences objective stir and restrains errant impulse. Restless, roving eyes grow still, bodies become quiet. The tones or tunes that have lain in the mind moreover become idealized, by that strange alchemy that transmutes sensation and perception into imagery, and issue forth purified of the grossness and imperfections inherent in the physical occurrence itself. Vocal method, freed of all but an ideal of the tone to be produced, becomes spontaneous and natural, the tone becomes lovely and free, and the singing becomes sensitive and genuinely musical. Instruction in facts of notation, rhythm, or any other features of the course, then becomes effective, because it is promptly interpreted in terms of interesting musical effect. When, instead of such conditions, the pupils sing noisily and carelessly, when errors are frequent and repeated and arouse no concern, and when all comment and instruction falls on deaf ears, the teacher will do well to lower her voice and see whether she can get music to speak and to be heard. At the beginning its tones will have to be physically present to the ears; but little by little it may be made to enter the restless minds, and from there speak healingly, or it may be with compelling vitality, to the spirits of the children."

For many years Dr. Mason lectured, taught and wrote prolifically, leaving literally several hundred documents and books which contain the exposition of his philosophy of music education. But perhaps the simplest and most singularly complete statement of this philosophy appeared in a personal letter to his

* Will Earhart, *The Meaning and Teaching of Music*, M. Witmark and Sons, New York City, New York, 1933; p. 121.

son William, dated Boston, April 12, 1855, and published within recent years by Dr. Mason's grandson, Dr. Daniel Gregory Mason. The letter reads in part:

"All agree in this great principle, viz: that it is by the various studies pursued that the powers of intellect and of heart can be drawn out and perfected in no other way than by pursuing the investigations of the facts in nature. We all endeavor to make the different departments of knowledge in which we labor subservient to the great end of education or of human growth. It is not drawing, but it is the cultivation; it is not arithmetic, but it is the action of comparison, reason, judgment, at which the educator aims. So in music, it is not the musical art or science, but through these man's moral nature should be benefited.

"Now any of these branches may be cultivated with low or inferior ends in view. Music may be cultivated with reference to the mere sensuous delight which is its immediate result. Until lately, say within the last score of years, it seems to me that I was destitute of any very careful and certain knowledge with respect to music's true end in mental growth.

"I now feel that music has a great office to perform in human cultivation and one that is but little appreciated, nay one that is almost wholly lost sight of; it is pursued for its direct pleasure; yet there are others who pursue it for its intellectual pleasure. Such are especially the great theorists, whether their theory be the most approved or not.

"Then again, there is another class who pursue music for artistic ends, excellence in art; they labor for the discovery of new forms of beauty and truth in the numbers, successions and combinations of tones. Their constant aim is to bring up taste to its appreciation in its highest and most powerful forms; perhaps Schumann, Wagner, and Liszt were of this number . . . surely Mozart and Beethoven were. Thus we have a sensuous, an intellectual, and an artistic view of the subject as we ascend the musical ladder by these steps.

"But we are not at the top yet; there is another step, even the most important; I mean that which we denominate as the moral; this may include the religious, and here then, we have the last step or that which unites man to his Maker, or the human to the divine. This is the highest, ultimate end of all that can be drawn out of the kingdom of tones in man's moral development or man's moral education. The sensualist is satisfied with his present inside pleasure. The intellectualist looks only to his logical and scientific arrangements of the facts; the artist aims at the discovery and at the communication of new forms of beauty. But he who views the subject from the highest point, sees it a most powerful instrument for the perfecting of man's emotional or moral nature. Thus we advance from the mere sensuous, through the intellectual and the aesthetic to the highest intuitional, moral appreciation of the power of music. If the view which I thus try to present is true, the study of music assumes an importance of which few seem to be aware, it becomes an educational element, or means of human development of great powers, worth the study of the philosopher and the philanthropist."

Through many years of writing and teaching Dr. Mason continued to emphasize the same four aspects of music education: the sensory, the intellectual, the artistic, and the spiritual or moral, as he called it. He never lost sight of the real power or vitality which is engendered through the development of the emotional or aesthetic. He believed, as some present-day phi-

losophers do, that feeling is the driving force behind our intellectualism. We react more in accordance with what we feel than with what we know or think. In the *Boston Academy Manual*, first published more than a century ago, we find a most enlightening paragraph which reads:

"Music is almost the only branch of education aside from divine truth whose direct tendency is to cultivate the feelings. Our systems of education proceed too much on the principle that we are merely intellectual beings not susceptible of emotions, or capable of happiness. Hence we often find the most learned the least agreeable. The feelings are as much the subject of training as the mind and our happiness depends more on the former than the latter."⁴

How does it happen that such a constructive philosophy has been almost entirely lost sight of for so long? If the aesthetic, the emotional, the intuitive or subjective are the most valuable aspects of man's nature (as acknowledged by both ancient and modern philosophers), is it not imperative that we recapture for music education the spirit of one who recognized the true nature of man and the purpose and value of music in relation to his development? Will the time ever come when the scientific, the rational, the objective in all art become true servants of the subjective, the spiritual, and the aesthetic?

The Pestalozzian theories of education provided an excellent medium for the expression of Dr. Mason's philosophy. As applied to the teaching of elementary music, he went much further in the development of the system than did Pestalozzi himself.

He wrote prolifically on these theories for almost forty years, but rarely definitely defined them; however, in an address made in London in 1853, he gives a brief explanation which follows:

"There are two ways in which a child may acquire knowledge: first, by direct information, or through testimony of others; second, through his own sense and reasoning powers or by his own observation and experience. To one of these every teacher must adapt his efforts, and he whose aim it is to aid the learner in the acquisition of knowledge by the proper application of his own powers of perception, research, and examination, pursues the Pestalozzian method. To awake the powers of the mind, to quicken and direct them aright, to stand, as it were, a little back of the pupil and shed so much light upon his path as to enable him to find his way apparently by himself; to place him upon the track of investigation, to keep him there, and to cause him steadily and perseveringly to press onward, is the work of the Pestalozzian teacher."⁵

There are many other phases of modern education which were foreshadowed by Lowell Mason, such as his belief in music as a democratic or universal art, its importance in the development of humanistic values, and his belief that knowledge and skill must be based on musical experience, but in a brief paper it is impossible to give more than a glimpse of his real contribution to music education. One wonders how such potent theories could have been lost, even temporarily, when they were so well rooted in American soil before the death of the one who implanted them.

⁴ *Boston Academy Manual*, Lowell Mason; Boston, 1837; p. 23.

⁵ *Musical Review and Choral Advocate*, for June, 1853.

YOUTH AND TODAY'S MUSIC

A DISCUSSION



THE EXCERPTS which follow are from the stenotypist's report of a panel discussion at the Eastern Music Educators Conference at Boston, Mass., March 16, 1939. Participants: A. Walter Kramer, composer and for many years editor-in-chief of *Musical America*; Fred Waring, leader of "Waring's Pennsylvanians"; and Lilla Belle Pitts, assistant professor of music education, Teachers College, Columbia University. The purpose and outcome of this hour's discussion were summarized in the resolution, which was officially adopted at the final business meeting of the Conference:

WHEREAS, Modern mechanical means of producing music, especially the phonograph, sound pictures and the radio, together with great amplifying devices, have flooded the country with such masses of sound that millions of people are utilizing music in their daily lives to an extent never before equalled, and

WHEREAS, Children in the schools are hearing outside their classes material which in variety and in novelty of appeal far surpasses that which is available in the school, and

WHEREAS, This extra-school music frequently tends to seem much more important to the children than the music they have in school, therefore

Be It Resolved, That music educators be enjoined to make themselves much more familiar with music heard over the radio, to the end (a) that they shall be able intelligently to evaluate and discuss this music with their pupils and (b) that they shall introduce into their school music such aspects of it not now presented as are feasible and desirable. We maintain that music outside the school needs to be interpreted by a wise program of music in the school.

MR. KRAMER: Ladies and gentlemen: It is my duty here today to bring you, right from the start, a clear understanding of the fact that an introduction of this subject is timely, whether we agree with it or not, and that the discussion of this subject is in no sense making the Eastern Conference—or any of us who have been associated for several decades with music—express advocacy. We are *not* saying, "Please put away all music you have been teaching so ably for years and use some other kind of music, because the times are out of joint, or that we think this would be better for the spiritual nature of the children who study under you." All we are trying to do is approach a problem that is before us today and—to use an old figure of speech—not to be ostriches! I think that I have been associated with good music long enough (although the adjective *good* is a debatable one) to assure you that in taking part as moderator or adjudicator, I am doing so for only one reason—that is because I would like to have a part in assisting to break down the idea that music that is published on good paper under the caption of *concert music* is good and that all other kinds of music are bad. I, for my part, feel that there is more real beauty and harmony and rhythm in *Old Man River* than there is in 75 per cent of the so-called concert music which has been published in the last twenty years. We have several subjects to take up. I think the simplest way is for me to put the questions and for the two of you to answer them. To start off: Mr. Waring, can you tell us the difference between the kind of dance arrangements that you employ today and the kind you used ten years ago?

MR. WARING: I would say that there is not much difference in the actual arrangement, except for a tendency to write almost continuous ensemble effects. This probably came about because of the modern arrangers' pre-occupation with harmonic effects as compared with the melodic emphasis of the preceding decade. Of course, in swing music the emphasis is still on the melody, but swing is not generally used. Only about 25 per cent of dance bands today employ swing, and these not exclusively. Other arrangements are about the same. We still use arrangements made ten to fifteen years ago with but slight changes. There is an improvement, but one that comes more from the improved technical ability of the performer rather than a changed style of arrangement.

MR. KRAMER: I thank you, Mr. Waring. That is a very important point to bring out about performers, and I think that all great performers are not in the concert field. Miss Pitts, I have a question which I would like to ask you. Will you tell us what a "jam session" is—I suppose there are not so many here who know what it really is. Will you give us your idea?

MISS PITTS: I am not sure how many people in this audience know what a jam session is, but I have a notion that there are many who would like to take part in one. . . .

MR. WARING: Remember she said that, I did not!

MISS PITTS: So I suggest a demonstration which would be more enlightening than any description that I could give.

MR. KRAMER: Thank you, Miss Pitts. Mr. Waring, will you tell us your idea of what a jam session is?

MR. WARING: A jam session is simply an expression of people who get together and become interested to the extent of letting themselves give vent to their feelings in music. "Jam" is merely letting yourself play whatever comes into your head, your fingers, your lips, or your lungs—it must at all times be spontaneous. Jam sessions with which everybody is familiar were held by the old-fashioned barbershop quartets. A group of fellows would get together and let themselves go, each expressing his own individual feelings guided by his musical sense. The jam session develops a person's technique, but, more than that, it gives you that abandon so necessary for facing an audience and giving free expression to your feelings.

MR. KRAMER: That is quite different from when I was studying music many years ago, when I was terribly afraid I would not be able to perform the music—if I could in fact learn to play it at all—in the tempo and with the expression marks with which it was written. In those early days I would be terribly afraid that I did not have every detail letter-perfect. Now we find people willing to have it any way at all rather than the exact way in which the composer wrote the piece. I will ask Miss Pitts if she will discuss the matter of choral arrangements, arrangements which are used on the air, from the simple four-part to the I-don't-know-how-many-parts. Sometimes these are called "special arrangements"—some of my friends have gone so far as to term them special "disarrangements." I do not think that special types of arrangements will interfere at all with the performance of notable music. Brahms' *German Requiem* will continue to be sung SATB, and so will the Verdi *Requiem*. Miss Pitts, as a music educator, what is your reaction to these arrangements on the air by Mr. Waring and others who are representative of excellence in their line of endeavor?

MISS PITTS: It seems to me that this is permissible. The history of music has been a continuous process of the adaptation of both existing materials and established forms to changing social requirements. Today's enormous increase of social uses of music along with augmentation of means of producing tonal sonority and rapidly improving performing skill inevitably results in using a number of devices to stretch the repertory. As an educator I have no objection to arrangements as long as they are made with discriminating taste. The answer to this question lies in determining whether a selection has really gained in tonal range and beauty when given additional color through a new harmonization or whether the arrangement has destroyed its original mood and quality.

MR. KRAMER: Now, Mr. Waring, could we have a word from you on the same subject?

MR. WARING: First of all, Miss Pitts mentioned taste. Taste is important—the taste of those we serve. We acquire our taste by knowing what our audience likes and appreciates and asks for. In our treatment of songs (I am referring to us here as a vocal group) we arrange for the singers we have, and I believe it has been the practice for many years—decades, in fact—to arrange—and we have learned this fact from experience—that it is far more acceptable to our listeners to sing the songs we have arranged especially for our singers than to sing music as it was written for just any group; but, while the song is the thing, and we wish to sing the words with the utmost clarity, yet why should we not get all of the ensemble effects that we possibly can, also? In a song, words are put to music, but words alone are only a poem, and the beauty of the song is in how the words are sung as music rather than spoken as speech. We try to make the singing of the song as beautiful as we possibly can, and we try to arrange the songs so as to bring out the best tonal values within the capacity of each singer and of our group. Beyond this, sincerity is one of the most necessary adjuncts for the singer. In other words, the singer must sing the words from the heart, and thus the audience will be impressed by the sincerity of the performance more than in any other possible way. A good, sincere performance of a mediocre song will be infinitely better than a mediocre but insincere performance of a fine work. It is the feeling of the singer that colors his voice. Now, would you like to have me speak of the color of the voice as it reflects on the arrangement?

MR. KRAMER: Yes, with pleasure, Mr. Waring.

MR. WARING: We believe that it is not absolutely necessary to have a trained voice in order to sing beautifully. We feel everyone can sing. One of the finest examples I have ever seen of this is the group we have just heard from this stage [referring to a mixed chorus from the Perkins Institute for the Blind, Watertown, Massachusetts]. There was an example of sincerity in singing. These boys and girls, who just dream of the wonderful things in the world, want to sing for the pleasure they get expressing themselves through song. This group impressed you because you know they sang from their hearts. We believe that untrained voices are as essential in fine ensemble singing as trained voices. We make our arrangements accordingly. We use the untrained voices as the pastel shades are used in painting, and the highly trained voices as primary colors. Of course, you know it is much simpler to blend pastel shades as represented by these untrained singers than it is to blend the hard primary colors of the highly trained voices. Another point

about the blending of voices in which you may be interested is that we find that we get finer results by arranging ourselves haphazardly than to have each separate kind of voice in a particular section. To place singers so that each one is on his own, to a certain extent, encourages individual responsibility. The singer does not have the feeling that he can let the fellow on his right hand take the burden. He knows it is up to his or her own individual self to carry the program through. Of course, the advantage of this arrangement is obvious where you have two or three microphones and there may happen to be a breakdown in one of them so that the performance of only a part of the group is picked up.

MR. KRAMER: I am now coming to a question that I do not think has been answered to the satisfaction of all at any time that it has been asked, and that is: Is it possible to have an American orchestra in the future that will be more expressive of this country's spirit and musical taste than today's present symphony orchestra, with its large group of musicians with their European background? I think Mr. Waring could answer that."

MR. WARING: There has been practically no evolution in our dance bands towards symphonic proportions. I see nothing in the structure or composition of our dance music in America today that tends toward the setup of a symphonic standard. Instead, it tends towards what might be called a super dance band setup.

MR. KRAMER: Now I think we should talk about another thing, and that is the individual performance—solo performance—in popular music.

MR. WARING: Popular music, as you know, has made tremendous advance, and, as I said earlier, this is because of the improved skill of individual players. Take some of the trumpets and clarinets. There has been developed a range for these instruments in our modern bands of today not known a few years ago.

MR. KRAMER: Miss Pitts, we should like to hear from you.

MISS PITTS: I would like to say that I am fully in accord with Mr. Waring in what he says of the importance of sincere expression of personal emotion in singing. This is the secret of all effective interpretation and mere technical display is empty without it. Nevertheless, I think there is considerable middle ground between vocal artificialities and singing that is not singing from a professional point of view. There is no avoiding the fact that the radio has proved two things: One, that "heart" songs are still popular, the other, that the popular singer is one more concerned with his message than with vocal style. When we stop to consider that not only these singers but their supporting audiences as well, are still or were at one time pupils in our schools, it gives us something to think about. Mr. Waring has thought about it quite a bit, so is better prepared to talk on this subject than I am.

MR. KRAMER: Yes. In spite of the success of popular music, and in view of the amazing performing ability shown by instrumentalists in this type of music, why has there not been more improvement in the technique of vocal performers?

MR. WARING: I believe it has been due to what I said a while ago. The listening public prefers sincerity of feeling in singing to technique. For example, take the young boy and young girl who often get on radio programs. They are children who sing with all their hearts, and still they do not think of tone or technique—only about their song. They are singing because they

love to sing what is in their hearts; and that, to my mind, is the reason for the tremendous appeal of popular music to young people of high school age today.

MR. KRAMER: While we are on the subject of young singers, may I tell you what Mr. Waring told me today concerning the amount of practice and rehearsing these splendid bands have to do—something which people in concert music do not even know anything about? Is that right, Mr. Waring? There will be as many as eighteen hours of band rehearsals for a half-hour broadcast?

MR. WARING: Concentrated hours of rehearsal.

MR. KRAMER: Concentrated hours of rehearsal! I told him I would like to hear the Schumann or Brahms piano quintet rehearsed by a real first-class string quartet for eighteen hours before they go on the stage of Jordan Hall in Boston, or Town Hall in New York City.

MR. WARING: Might I interrupt and say that these eighteen hours of concentrated rehearsals are not concentrated on the same points? We try to teach all of the technical points which may be involved in the singing and playing of the numbers; but, first of all, our performers have to know why. They are thereby keyed up from a psychological standpoint to give their performance that sincerity and vivacity that I have already mentioned.

MR. KRAMER: Now, Miss Pitts, here is your chance. Can schools make any profitable use of vocal arrangements such as those performed by Mr. Waring's group, or is there a reason that you can give us why such arrangements should not be taken into the school?

MISS PITTS: I can see no reason why we should not have some of that type of material, under certain conditions, in our school work. Personally, and I am indeed speaking for myself now, I should like to see in use more live, in-the-making material presented through the medium of our young people who are so fascinated with exploring the new world opening up before their eyes. I think we overdo museum pieces, if I may be permitted to say so.

MR. KRAMER: At this point I should like to say that Mr. Waring has a record of a very popular and well-loved piece of music that he would like to play us, showing the different styles of arrangements. [A recording of a Waring arrangement of *Sweet and Low* was played, with explanatory comments by Mr. Waring.]

MR. KRAMER: As my closing question, may I ask Miss Pitts her reaction to making famous operatic airs and instrumental compositions into dance selections?

MISS PITTS: Much of my experience has been with young people who have had a limited opportunity outside of school to hear much of the world's great music. Often, when they do happen upon operatic selections sung in both an unknown language and an unfamiliar vocal style and without reference to its dramatic context, they are more likely to be repelled than interested. On the other hand, I have had scores of boys and girls come to me in great excitement and full of curiosity about the very same numbers when they hear their favorite dance bands play them. They have invariably wanted all the information they could get about *Ah So Pure*, *On with the Play*, *My Heart at Thy Sweet Voice* or *My Reverie*, as the case happened to be. In satisfying curiosity thus aroused, the outcome in every instance was an interest which carried over into intensive study of certain composers and types of

music which they might have thought imposed upon them under other circumstances.

Please do not misunderstand me; I am not contending that "swinging the standards"—in popular terminology—is necessarily an educational need, but I do believe that it can be turned to educational advantage. I wonder if there are not thousands of people today, both young and old, who have a friendly feeling for Bach, who would never have known of his existence except for the swing version of the *Toccata in D minor*. Is it not possible that there are many persons who mistakenly think that for them, only the *vernacular* or *popular* idiom is comprehensible? Many who are prejudiced or fearful of *high-hat* music, particularly of *high-brow* musicians? Could we not profit by being a bit more human as educators and meet the man-in-the-street and our pupils wherever they are, respecting their development, whatever its plan, using it as a step-up to higher levels? Personally, I can see no reason for getting any more excited over a swing version of Bach than over jazzing Shakespeare, which the current "Boys from Syracuse" frankly is. After all, it is quite as impossible to belittle Bach as to ridicule Shakespeare.

MODERN YOUTH AND HIS MUSICAL ENVIRONMENT

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IN THE NOT SO FAR distant past the musical environment of the youth of this country was largely adult controlled. Boys and girls played and listened to music selected by parents and teachers. Places of public recreation were not only limited in number but youthful participation was strictly curtailed by parental authority.

Times have changed. The automobile has made a marked difference by breaking up what was once a closely knit home and community life. Nowadays everybody, from grandmother to baby, gets about. Range of environment, by motorcar alone, has been immeasurably enlarged.

Then came the phonograph, broadening musical experience to a hitherto unprecedented extent. However, yet more remarkable extensions of cultural and recreational surroundings have been made actual by means of the radio and the sound film, both being easy and prompt disseminators of ideas, news, music and entertainment. In addition to a well planned and regulated musical environment, the everyday lives of all are flooded with gratuitous music. Furthermore, present conditions have widened not only the scope of experience but also the freedom of boys and girls to range within it. Hence the home, the church, the school and the conservatory are no longer unrivaled influences in developing the musical taste of youth.

Nevertheless, each of these agencies, along with public recreation and commercial entertainment, have profited by the phenomenal increase of musical advantages made possible by a machine age. Music education has habitually kept abreast of the times. From its earliest beginnings, the phonograph has been employed to enhance music's programs. The same may be said of piano playing devices. Good reproducing instruments and comprehensive libraries of records and rolls are considered a part of standard school equipment.

Despite the growing educational service of the radio, I believe it correct to say that under present conditions the majority of music teachers find it a less flexible instrument than the phonograph. This is, of course, due to circumstances over which we have little control. However, the fact that the finer musical programs are more frequent after than during school hours has not excluded them altogether from the classroom. We find teachers throughout the country coöperating with their pupils in assembling and tabulating information about forthcoming events on the air. Students are encouraged to report upon and discuss their serious out-of-school listening in relation to what is going on in school.

Likewise, resourceful instructors are discovering numerous ways of making curricular material of the sound films—these not limited to educational and so-called musical movies, but including run-of-the-mill feature pictures and "shorts" as well. The latter two are influential from simple force of number. Like the radio, all screen presentations lean heavily upon music for coördination as well as for mood and atmosphere; therefore, they take their place with the broadcast as a powerful molder of musical taste.

A few days ago I observed a young man helping his pupils to organize and evaluate the music of a current group of pioneer American films: "Stagecoach," "Jesse James," "Oklahoma Kid," "Union Pacific," and others. He mentioned having found musical values also in a series of pictures having

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an entirely different locale, namely, "Elephant Boy," "Drums," and "Gunga Din."

Further citation of conditions and cases is unnecessary to prove that music educators are ever on the alert to take advantage of the positive elements of the surrounding culture. This, among other things, is responsible for the magnitude of our accomplishment, placing upon us in turn, however, further responsibilities. A number of us believe that chief among these is an obligation to extend our attention and effort to include negative as well as positive aspects of the environment of modern youth.

Music education has given evidence of being potentially powerful enough to exercise a dominant influence in building the musical future of America. There is a risk, however, of falling short of maximum service unless we turn to advantage what happens to be, for us, the two most strategic negative factors in the present situation—one the vast, heterogeneous mass of secondary school students musically unprovided for; the other, the equally vast and heterogeneous body of entertainment music loosely classified as *popular*.

The former we have been at work on for some time, with admirable results. A showing of expert performing groups running into hundreds of thousands is something to be proud of, but it necessitates beating our own record.

As to the field of popular music, in spite of its obvious effect upon music and non-music students alike, it is an area virtually unexplored and unexplained by music educators in general. Whether such experiences are regarded as negative, mis-educative, or of possible educative value, one's position is not strengthened by ignoring interests which require interpretation. Even in this age of streamlined multiplicity, young people continue to respect and expect guidance from their elders.

How many of us here and now, for instance, are able to meet our boys and girls on their own ground, talking sense—from their standpoint—about what they call modern—not popular—music? Do we know the difference between hot jazz and sweet jazz, or for that matter, the difference between jazz and swing? Do we know that swing is not for dancing; moreover, that swing is not a way of writing music but a manner of playing it? Could we offhand unravel the mystery of the Dorseys, Jimmy and Tommy, or of the Crosbys, Bing and Bob? Do you know why Mr. Artie Shaw cannot dethrone the King of Swing, Mr. Benny Goodman? Is the jitterbug, whether a passing phenomenon or a permanent affliction, any of our business?

Apropos the jitterbug, how many of us read of an occasion in a stadium of one of our larger cities, where two hundred thousand singing, jittering, snake-dancing youngsters, average age eighteen, caused five hundred policemen to stand helpless, but marveling that no one was hurt? A news reporter looked on and commented thus: ". . . it was the strangest manifestation of youthful exuberance perhaps ever witnessed since the Middle Ages' ill-fated Children's Crusade." Are there implications in this and similar youthful manifestations in response to popular dance music, for us as educators? Or is the above incident, along with the queries which preceded its recounting, beside the point? Do we as an educational group need to know any of these things, or, for that matter, anything whatsoever about popular music, its makers and purveyors? Are we under obligation to concern ourselves with its sway over young audiences?

Many of us, among whom I am one, are convinced that our own pupils, as well as all those boys and girls who are nobody's pupils, devote too much

time to the pursuit of popular music and admire its leaders too sincerely for much of the foregoing to be pointless. Whether we approve or disapprove, our young folk are making this aspect of their environment important to us because it is important to them. The reasons for the latter seem to me fairly clear.

For one thing, there is a kind of kinship between American youth and American popular music. On the whole, this is music made *by* the young *for* the young. The best of it teems with life and energy. Its idiom is one of immaturity, making up in vitality for what it lacks in eloquence. Like youth, it is in the making. There are few finished products and fewer acknowledged masterpieces. It is natural for youth to be more prejudiced in favor of the realities of conflict than in the safety of reminiscence. Who knows but that they are right. Even so glorious a heaven as Valhalla foreshadowed a twilight of gods.

The "name" band leader is a sort of hero to the average youngster. He is surrounded by the glamour of reputed success. He and his co-workers appear to live in the midst of things—life at concert pitch, so to speak; young people, in up-to-the-minute clothes, making *modern* music. Hero-worshipping boys and girls are easily captivated by showmanship and skillful performance. At the same time, they are inclined to identify themselves with both the performers and the performance, which symbolize to them *today, myself, my* contemporaries and *our* future. It should not surprise us that vocational interest is present to some extent. Certainly, in the eyes of youth, the dance band offers greater promise than the WPA orchestra. However, I do not wish to place undue emphasis on this point, for I believe that there is a very slight relation between the dance music craze and the specific vocational features of music education. Its significance, however, to the prevailing unrest of youth in regard to the future is another matter.

"Growing up" is a period in which boys and girls are preoccupied with possible ways of getting on in the world. Not just earning a living, but marrying, establishing a home and family and becoming a self-dependent member of society. Heretofore, a realization of this has not been too long deferred. But the past decade has brought changes too well known to require more than passing mention. In addition to other causes, the hyper-specialization of professional, industrial and business life has been responsible for closing many immediate occupational opportunities formerly open to young as well as old. And future prospects remain problematical.

Society, not knowing what else to do with its younger members, is prolonging their period of preparation for life by extending school years. What it amounts to is that the strong current of youthful energy has been arrested midstream. Taking this contingency with general economic unrest, tenseness of world affairs and the pessimistic and defeatist attitude too prevalent in the adult state of mind, the amazing thing is that youth has not manifested its nervousness in more dangerous ways than in swallowing goldfish, eating phonograph records and jitterbugging.

We will get nowhere deploring jitterbugs. Our business is to find out *why* the jitterbug. As a more than interested bystander, I am venturing the guess that this particular form of hysteria is, at worst, a frenzy of response. At best, that it looks pathetically like sound-at-heart youth in search of a safety valve. The dance band and the song-hit parade supply this after a fashion. Both are activities open to all, and youngsters do not fail to step right in. They take part whether on the air, on the screen, at the school

"prom" or in the aisles of theatres when name bands appear "in person." No matter where, they get in the game, singing, make-believe conducting and playing, dancing, clowning, shagging or jittering. At this point, information supplied by the boys and girls themselves may be of interest:

"All kids are music and dance crazy; we don't know why, we just are." "I get into music best when I sing, or maybe the song gets into me better that way." ". . . if I could have only one choice in music (but I like all) it would be singing. Why? Because when I sing I am the music" (a boy, as was the one before this). "In our school just the good ones have fun with music. By the radio at home anybody can sing if they know the words." "Swing has melody, it makes you have certain feelings, to cry or sing or dance along with it." "Listening to modern music helps to keep up your spirit. Besides, symphony is only for grownups." "Swing on the radio distracts my attention from the things I don't want to remember." "It seems like swing matches us inside and out." "I would never have learned *My Heart at Thy Sweet Voice* or *The Song of India* if I hadn't had my curiosity aroused by swing." "Sometimes swing makes a song nicer and sometimes the younger generation (*sic*) ruin a good old song with hokum." "I like swing, it gets me all 'rhythmy' but what I'd like to ask you is what makes swing so complicated?" "Jitterbugging is going out, amateur nights are the thing now." "Jitterbugging would not be so crazy if there wasn't so much kicking. Some people act like they had St. Vitus dance." "Jitterbugging acts like dope on some kids, but most like modern music because we can 'go to town' with a swing band." And since these comments must be brought to an end, this from a very superior girl: "Styles in clothing are constantly changing and the taste of people changes with them. The same thing applies to music . . . swing is very outstanding in our lives. It is a gay and lively style of music which makes you feel carefree and happy at the very sound of it. Due to this, swing is very appropriate today because there is so much depression throughout the world. This means the people have many problems on their minds and they need something to cheer them up."

I am aware that from millions the voiced opinions of a dozen or so settle nothing. But what does count tremendously for us is the fact that high schools are no longer housing an educationally select four hundred but a motley four million of boys and girls ready to work and ready to play, who rank suitable occasions for recreation as next in importance to getting a job. What an opportunity—and what a problem for music education!

We can meet this challenge by continuing to push our policy of extending musical activities to encompass an increasingly wide variety of curricular materials. We have found already that the more or less fixed standards applicable to selective performance are inappropriate for survey and operational courses, which require a different approach. Likewise, we have long recognized that the teaching of art should begin with the appreciations which the learner has already, helping him to use them as a foundation on which to build more enduring values.

Aside from their comments, the behavior of adolescent boys and girls would lead one to conclude that they are music hungry. Since the popular environment offers a fare which their emotional natures crave, it is not astonishing that the musical appetites of the young are whetted by what they feed upon. If the quality of their taste does not rise above a low level, who is to blame?

As I see it, the implications are that neither the mass of youth nor the

mass of popular music may be rightfully regarded as entirely negative, since environmental forces converge from within as well as without. Popular music has become a force for us to reckon with, not from sheer impact of outer volume, but because of the peculiar strength of youth's inner response to its presence.

The music educator's primary concern is, therefore, to study the character of this interest, then combine with co-workers in making a serious effort to provide musical experiences which will emancipate youth from dependence upon the immediate and the transitory.

The situation is far from simple. As was mentioned before, the complexities of contemporary life have destroyed many of the former unities of social and moral control. It will be no easy matter to pull together into a purposeful whole the assortment of musical experiences and practices of the nation's young. The chasm between swing and symphony may look, to some, very wide indeed, but one of the assured present *and* future needs of youth is the kind of adult guidance that will help them to build their own bridges.

I do not presume to have a program to offer, but I would like to suggest the possibility of establishing more mutually helpful relations than now exist between the amusement and educational worlds. At present neither finds the other of assistance in advertising its wares—which is more than passing strange, for it has been demonstrated time and again, even in Hollywood, that good entertainment is not only good education but good box office as well—while day after day in our schools boys and girls are finding that working with music is good education and a good time as well.

Already music educators and commercial entertainers have one thing in common: the opportunity to induce smiles, to evoke moods of happiness and to make occasion for having fun—a function not to be despised in a world sorely in need of every encouragement to believe in the wholesomeness of laughter and the goodness of enjoyment.

Over two hundred years ago, in a Europe torn by rapacious rulers, a family of serious musicians found it in their hearts to make merry with their children. Music was too near and too dear a friend of the Thuringian Bachs to foresake them in their lighter moments. I ask you to recall the jam sessions that were so joyous a feature of the Bach family reunions. For what was the *quod libet* except "swinging it"? And does not history tell us that the little Bachs were ecstatic participants in these humorous improvisations?

Again let us remember that the man who wrote the *B Minor Mass* also wrote *The Coffee Cantata*. Which inclines me to agree with Alec Templeton when he says he feels certain that, if Johann Sebastian Bach were living today, he and Benny Goodman would be the best of friends.

FILM MUSIC AND SCHOOL MUSIC

BRUNO DAVID USSHER

Music Editor, Daily News, Los Angeles



[NOTE: Dr. Bruno David Ussher of Los Angeles has been the first music reviewer to recognize the actual and potential importance of film music from an artistic and educational standpoint. He is lecturer on music criticism and aesthetics at the School of Music, University of Southern California (winter and summer sessions since 1931); music editor for the *Los Angeles Daily News* and *Evening News*; a contributor to various dailies and magazines; and, since 1922, annotator of the Hollywood Bowl and Philharmonic Orchestra program notes.]

BELIEVING as I do in the educational, character-forming mission of music as well as in the musical and likewise character-building commission of the public school teacher, I have long felt that a fruitful, unwritten, yet clearly understood alliance between the public school teachers of music and the composers of music for the films would be of mutual advantage.

Observing music in the films rather closely for the past decade, I concluded as early as 1929 that the film scores could accomplish several objectives. They could stimulate appreciation for music among millions of people. I felt, then, that the films would prove the largest, even though temporarily an expressionally limited, creative outlet for composers living in this country. I had come to that conclusion after hearing within a short time the film-version of Kern's "Show Boat" and Cecil Copping's English folk song and sea chantey score for "Divine Lady." Here was American music, rooted in a truly American atmosphere; while the Nelsonian picture showed how much folk song music could be brought to public attention. This music could be saved from oblivion without archaeological exhortations to the man in the street or to the boy and the girl in the schoolroom to remember one of their finest heritages—that of folk-lore in general.

I think my prediction has been borne out, considering relatively recent motion picture scores such as those written by Max Steiner for "Gone with the Wind" (containing some thirty traditional song themes); the music for "Stage Coach," largely from the pen of Richard Hageman (seventeen traditional songs); "Man of Conquest," the music for which was written by Victor Young (likewise largely folkloristic); to mention only a few—and I could add a dozen more titles of pictures recently shown or to be released soon.

If one pauses to reflect on an audience of the size such as that anticipated to witness "Gone with the Wind" (it was expected that at least 60,000,000 Americans will see the picture during the first fifteen months), an idea can be gathered of the importance of motion picture music, provided it is good music, and provided, moreover, that its best, and also its less worth-while qualities, are pointed out.

But, quite apart from the folkloristic value of film music, the taste-forming influence of an average of 200 films a year which lend themselves to musical discussion is a force to be considered and to be marshalled by those whose duty and privilege it is to shape the course of music in this country. In other words, the school music teacher—a little bored, perchance, by curricular school music examples, binary forms and the relative merits of augmented or diminished chords—is suddenly furnished with music appreciation and music analysis material brought to student attention in leisure time.

It may hardly be possible to bring back Paramount's "Big Broadcast of 1937" introducing Stokowski and a Bach prelude and fugue. Or Universal's "100 Men and a Girl," containing Wagner, Tschaikowsky, Mozart, Bach, Liszt, Verdi and Schubert in notable renditions. These pictures are now a matter

of film-music history; yet the film music budget is moving forward along such lines, when Disney's full-length "Concert" is announced to visualize music ranging from "Sorcerer's Apprentice" to Stravinsky's "Rite of Spring."

Assuredly, the progressive school music department chairman and the individual teachers will not allow an MGM "short" (one reel)—"The Goldfish"—to swim beyond their pedagogic ken. The composer, Scott Bradley, with charming resourcefulness, has quite unintentionally provided the class in orchestration with a most amusing set of demonstrations by orchestrating the most divergent kind of sounds instead of using "natural noise" in the old-fashioned manner.

The teacher of "musical forms" will assuredly take advantage of Max Steiner's seven-minute tone-poem in the Warner picture "Four Wives," in which a composition is skillfully based on a theme and adult audience attention is held in the theatres by this dramatic piece of semi-modern, original composition for the screen.

Public school teachers of history, literature, fine arts, home decoration and other subjects have made use of the film as practical demonstration and study material. Unless the public school *music* teacher does the same, the profession, as such, is passing by an opportunity for interesting the juvenile (and adult) student public in music by way of amusing themselves. In hundreds of cities, where orchestral opportunities are limited, the orchestra sound from the screen can fill a great gap. It cannot compete in a certain sense with the symphonic or operatic broadcasts from the great music centers, these broadcasts bringing musical works in their entirety. *Nor is the mass consumption of symphonic or operatic radio music as large as the music listeners' total in the cinema houses all over the country.* A boy or a girl must already be sufficiently interested, sufficiently aware technically of the merits of symphony and opera, to listen. (Which also applies to the adult, more or less.) In other words, the job of "making music lovers" has already been accomplished.

But there is that vast, annually new crop of the musically-not-yet-aware, whose attention and appreciation can be guided and stimulated by the school music teacher who is aware of these cinematic school examples.

It would go too far to outline at this writing how the public school music teacher may gather this information. The music pages of the outstanding film-critical magazine, the *Hollywood Spectator*; the film music bulletins, distributed by mail gratis by the Public Relations department of Fox Westcoast Theaters in Los Angeles (irrespective of which studio has made the film); the film columns of the *Pacific Coast Musician*; and the music notes in the various film study guides, already constitute a source of far more comprehensive study and information material for the school music teachers than is realized.

It goes without saying that the men planning the music policies of the film studios, the composers, orchestrators and performers of film music, look to the public school teaching profession with a genuine, sacred hope in their hearts. As it happens, the vast majority of these musicians who are working for the films are financially well rewarded. They are looking to the music educators not as their promoters in terms of money, but as promoters in terms of more and better music. On the other hand, while the men in the executive offices of Hollywood are aware of the need of music to supplement their celluloid product, they are not aware of either existent tastes nor of the possibilities of higher taste levels from a standpoint of more and better film music.

In other words, the film composers of Hollywood, with few exceptions, are subject to a musical censorship by financial executives and by producers whose musical conceptions are limited.

It behooves the school music educators to demand more and yet better music in the films. Much good music is being written. More, and more worth-while music could be written, if the men guarding the financial destinies of the film corporations could be assured of such a demand.

Some farsighted producers have availed themselves of the services of Max Steiner and Alfred Newman—outstanding among those who have brought film-musical Hollywood to their present level. The success of a Steiner with music such as was written for "Zola," "Dark Victory," "Informer," "Old Maid," "Jezebel"; and the success of an Alfred Newman with scores for "Wuthering Heights," "Gunga Din," "Hunchback of Notre Dame," have had in their wake the advent of men such as Erich Wolfgang Korngold, Richard Hageman, Ernest Toch, Russell Bennett, Werner Janssen, Louis Gruenberg, Alexander Steinert, Aaron Copland.

It is too obvious to require lengthy proof that the near future will see a musical advance in Hollywood; stimulating not only general interest, but an advance that can yet be speeded and broadened by the interest on the part of school music teachers. The future of American music (not only the preservation and revival of American folk music) will largely depend on the opportunities created in Hollywood and approved and fostered by the school music profession. An American composer may have his work performed a few times, before a few thousand people. Via the screen, he will reach millions; and the response of these millions—the adults stirred in turn by their children—will come back to him, an inspiring echo, out of which may grow the future music-drama for the American stage. The role of the school music teacher, by interesting himself in film music, will set the tempo and dynamics for the development of American music.

SECTION II

SPECIAL PHASES AND APPLICATIONS

RESEARCH

THEORY

EXPERIMENTAL PROJECTS

MUSIC FOR EXCEPTIONAL AND HANDICAPPED CHILDREN

RADIO PROJECTS

PREPARATORY INSTRUMENTS

AN APPROACH TO THE PERCEPTUAL PROCESSES UNDERLYING THE MUSICAL ELEMENTS

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THE NEED OF KNOWLEDGE concerned with perception is an educational, not a musical need. This paper assumes that education continues throughout active life and not only during the period of formal study.

A student comes to college for aid during one of the most trying periods of life. Nature has made these years a time of many adjustments. Educational processes both before college and during the undergraduate years often add to the complications. Many of the essential truths presented are often ineffective because the necessary functioning attitudes are not developed. We no longer seek to make better citizens by memorizing the preamble to the Constitution and the names of the President's cabinet.

The closing years of adolescence are marked educationally by the gradual giving up of an unthinking acceptance of environment. Thoughtfulness about one's activities—their ultimate meanings, the purposes motivating one's undertakings—should find their beginnings in this period. It is difficult to make the transition from the trustful, unquestioning use and evaluation of one's own sense responses to the use of judgment and reason. Reason delays action on those very sense responses which previously have been so happily trusted. On the other hand, inhibitions, often the product of an educational procedure whose sole object has been to exact strict obedience to one point of view, usually called "the right"—these inhibitions must be overcome that one may dare trust reactions at all. College years are difficult.

It is the province of the college to lead as directly as possible to creative independence of thought and action. While many stumble along and carry adolescent attitudes far into adult life, it is trite to say that the situation would be easier if the secondary education had been better. A thoroughgoing understanding of the entire training period by all concerned would be most beneficial.

The music student shares all of the difficulties of students in other fields, but because of his unique use of emotion or feeling, he seems to have some very special difficulties of his own. Because his subject matter deals with feeling and his limited opportunities have given him a provincial attitude, he clings tenaciously to his own meanings of music; whereas students in many other fields in which their feelings are not involved, progress more easily through the logic of their subjects. Doubtless, too, the music student has built up a secretive resistance defending his musical interests from intrusion by his associates, who have dealt with subjects in which feeling and emotion were suppressed, not valued. Therefore, the adaptability essential to progress comes slowly to the music student, for he has often neglected those subjects which might easily train his reasoning powers. The private teacher, often the most influential force in his pre-college musical experience, is very apt to be educationally unprogressive and so confirm his natural tendency. Dogmatic instruction and disciplinary instruction are twin evils which infest both the secondary and college fields, delaying growth toward maturity.

It is necessary that both fields of education see the problem as a whole evolution of the student; from the unthinking admirer of mere display of skill and agility through to the possessor of a creative consciousness of the

artistic. They must see the basic design of artistic appreciation, of creative sensitiveness beneath the amateur and the professional, the listener, the performer and the composer. From the educational point of view, the evolution of the musically conscious adult can best be followed by an understanding of the underlying psychology. By this method, confusion of the immediate objectives of either field can be avoided, and a key or core objective developed which can be administered by methods appropriate to every level.

Marion Flagg, Director of Music in Dallas, Texas, has recently characterized the whole picture of music education and pointed to one of its greatest needs. Miss Flagg says that the secondary school stresses performance skills largely; the college is given over mainly to cognition; and that *both* neglect *feeling*. Her thought is that all three are attributes essential to the well-rounded musical education.

The term *musical feeling* as used by musicians undoubtedly refers to the change in the general emotional tone of the organism. It has a peculiar character which the musician recognizes. He usually attributes the feeling to "musical thoughts." This is another way of speaking of the logic of design and pattern which is very clear in his mature experience. These thoughts in their connections or patterns motivate dynamics and so he passes to the feeling of expressiveness, to the rightness of his interpretation. This has objective clarity to the accomplished musician.

The tyro has difficulty in getting the meaning of this, because true meaning lies in experience. The word thought symbolizes nothing that comes to his sense through music. The parallel suggested is true enough, but only to the accomplished musician. So it is with *feeling*. To be *musical feeling*, the stimulation must be from *music*; not *suggestions* from other fields of experience; and parallel emotions. It is of course a truism to say that every stimulation has its resulting effect on emotion. The experience of a phrase, of dynamics, of rhythm, of all the elements which enter into the creation of music, all make an emotional contribution. Their interplay, of course, complicates the picture, but musicianship rests fundamentally on the reaction to the musical elements with the accompanying emotional parallels. Education needs to know how the elements are perceived, that help may be given in becoming more and more sensitive to them, and so to their subtle interweavings.

But before looking directly at the perceptions underlying the elements, a bit more of generalization is needed. Our detail will find its full meaning in its relationship to the whole. Our objective is the artistic experience, the aesthetic experience, through music. It is not the province of this paper to discuss the philosophy, the purpose of music, but it is essential for educators to understand this objective. Musicians as a whole are loath to attempt the philosophical approach and so music educators are prone to deal with *detail* rather than strive to know the *whole*. William Ernest Hocking says, "Looking at the world of action you realize at once that men who have done anything have done it under some philosophy." Wagner said, "I believe," and eventually *Tristan* resulted. Mature reasoning should direct a critical study of our musical beliefs and a philosophical ideal or purpose should lead our handling of detail. Science no longer denies its debt to intuition and faith.

That emotion has much to do with characterizing the artistic experience, few will deny. Its relative position in regard to the functioning of the intellect raises a nice question. Both, of course, tie into sensations. It seems to be commonly accepted that intellect is occupied with structural detail, but to the writer this is but a means to the emotional end.

Not only does satisfaction come from the recognition of related musical structures, but the pleasure of being on familiar emotional ground comes with the association of the latest emotional increment with those that have preceded. Furthermore, we are thrown back on feeling by the very complexity and number of the stimulations, very few of which can cross the threshold of perception. Be that as it may, the emotional results due to the musical elements loom large in the final objective.

In this realm the musical tyro's transition to maturity is complicated by overindulgence in technique. His consciousness is dominated by finger or throat feel. He has probably been made blind to all but the physical pleasures of his skill and its display. Or, as the Greeks who heard sounds like those of the human voice coming from a tree and so knew a dryad was within, so our embryo musician has been led naively to symbolize the emotion he feels within by names of the common emotions of everyday experience. However useful parallels of experience and emotion may have been found in catching the attention of the beginner, they again blind the student to the path of artistic progress. Whatever of Richard Strauss remains today is because of the intrinsic musical worth of his composition and not because of the programs he used. Secondary education cannot deal with the niceties of philosophical discussion, but musical enjoyment, *per se*, is very satisfactory to youth all the way along. In other words, educational procedures designed to lead youth to a firmer and more lasting grasp of music cannot be based on skill alone. Information about music, valuable and necessary as it is in building vital attitudes, is, after all, a means to an end. In the end, music is an experience, consciousness of which is largely dominated by musical feeling or emotion. We possibly best express the uniqueness of the situation when we say, "That was beautiful."

It is very probable that we cannot directly teach musical feeling any more than that results will come by saying, "Let us now be happy or glad or sad." Corollaries are achieved by activity—in this case, activity concerned fundamentally with the musical elements. Our educational need, then, is to know how to develop the perception of the elements, that sensitiveness to each may be progressively enhanced. The keener the ability in perception, it seems reasonable to argue, the more subtle the emotional response.

In the matter of perceptions, we are dealing with a functioning human organism. We might say that we are dealing with organic satisfactions. In other words, the race, in developing its music, has used elements which satisfy and function in harmony with the functioning of the organism. That different stimuli produce the same satisfactions simplifies, rather than complicates, the situation. It seems fair to say that the Chinaman is in the same organic condition when he enjoys the to-our-ears ungodly sounds he calls music, as the occidental who says "That was beautiful," after hearing a Brahms symphony. By the same token, it is obvious that when we disagree over Charles Ives or Roy Harris we have been conditioned by different stimulations, that we hold differing philosophies of music. We always run the risk of being as provincially minded as the orchestra which turned down the Beethoven *Fifth Symphony* as mere noise. The organic-satisfaction approach recognizes the value as resting in the effect on the organism, and not in any peculiarities of the stimulative object itself.

There are two characteristics of organic functioning which are of great importance in the musical situation—the effectiveness of stimulations below the threshold of perception, and what might be called the law of diminishing emotional returns.

Someone has said that feelings are perceptions which have not grown up. Given a bit more stimulation and a perception would take place. Just below the threshold of perception in either direction are sensations which register upon the organism, yet do not register in the forefront of attention. Here, a sort of twilight zone exists where are found the subtleties of the highest artistry. More obviously, the experience may be found in the contrast of the rhythmic surge of the scherzo and the quiet unaggressive flow of the rhythm of the nocturne. The first effect crowds the accents and patterns, always on the verge of being early; the latter lags to the other extreme much of the time. So it would seem that the effectiveness of all of the elements is not necessarily dependent upon full perception in the highest reaches of the art. Education, however, must deal with perceptions, especially in the earlier stages, for the necessary comparisons and evaluations which are the basis of the individual's progress.

The second characteristic has to do with the general emotional tone of the organism and its alterations. The strange and unfamiliar are unpleasant and produce a feeling of uncertainty and even may be regarded with distaste. The overfamiliar reduces the emotional tone to zero and even below. Strangeness, however, may pass to familiarity and satisfied comfort, but the dangers of the overfamiliar are ever present from that point on. This is all stated much too grossly to parallel the musical situation. Yet every composer, within each composition, is at the mercy of this fickle emotional tone. The program-maker, the performer, all deal with its subtleties. It is effective over a wide span of music history. Composers, tonally super-sensitive, surfeited with the effects of the past, can only keep musical feeling alive through new stimulations. The new effects are too strange for less sensitive ears and the whole cycle of adaptation starts over. Borrowing a word from the Good Book, it would seem we must either grow in musical grace or die musically.

While the means of stimulating the organism have been changed from time to time by the great of music history, the same organic demands are ever present. Approaching the musical elements from the point of view of the human organism, we have said that they owe their existence to the fact that they serve organic satisfactions. The elements are what they are basically because of conditions imposed by the functioning organism. The ideal approach for educational method would be to seek an understanding of the organic requirements, then to seek the approach to the elements which would produce the attitude congruent to the function. Unfortunately, we have knowledge only of the more superficial functionings of the organism and will be forced to work mostly from the elements to the organism, or at best, on a middle ground.

We are told that the organism functions most efficiently when it functions rhythmically. The organism must be carried through time with attention held to the successive events which go to make up the whole. Because of the peculiar relationship which the completed musical work bears to time, it is the province of this neutral material—rhythm—to tie together in consciousness the patterns which the successive reactions trace. Rhythm is the canvas upon which the tonal picture is painted. Further, it prevents conditions within the body from having access to the kinesthetic organism and so producing emotional conditions foreign to the matter in hand or of upsetting the work's peculiar relationship to the time elements involved.

The educational approach to rhythm as a perception is conditioned by the organic mode of functioning. The kinesthetic nerves are stimulated by mus-

cular movement; therefore, a consciousness or imagery of bodily movement lies at the basis of the perception. The core perception is that of pulse produced either by stress or by duration. Neither need be above the threshold of perception to register effectively, especially after the flow of pulses is established.

Phrasing appears as an organic necessity because of the limited capacity of attention. A continuous passage of notes from beginning to end of a composition, even organized rhythmically, leads to breakdowns of attention. The same notes, grouped, come within the capacity; and if there is similarity between the groups, the task becomes easier.

We know that nervous energy, in meeting the demands of environment, does not flow at a constant pressure. There are constantly repeated minute fractions of a second when consciousness lapses. It is as though the energy were served by a pump like an automobile tire-pump. With the down stroke energy flows and the organism reacts. With the up stroke there is no energy, therefore, no consciousness. Phrasing permits the up stroke to occur when there is no cause for reaction and so aids the organism. From the opposite point of view we know that attention or intellect is concerned with recognition of phrases; hence, the need of giving them objectivity.

The basic experience beneath the phrase is the feeling of motion and rest. The dominating stimulations for this purpose at present are those of harmony—in detail, those of tonality. We know that other systems in the past have produced this same result. We doubtless are living in an age in which a new system is being perfected.

The consciousness beneath phrase, figures, and other structural patterns, is based on the feeling of motion within the tones themselves, and in the succession of tones, all moving toward a point of rest. The value of the phrase as a perception is found within the phrase. Cessation of movement on the rest point, and not the following cessation of sound, is the musically meaningful attribute. The unity of the phrase pattern lies in the experience of motion satisfied by arriving at rest. By making rest partial, implying more motion to come, material for reaction is provided to keep pace with the passage of time. The larger details of structure and form still are subject to the consciousness of motion and rest only over a larger arc.

The problems of dynamics and variation of tempo in retards and accelerandos rest on phrase, and so ultimately on rhythm. Both save phrasing from diminishing emotional returns. The basic perceptual need of dynamics is the location of the climax. The usual pattern permits increase of volume paralleling the motion within the phrase. It increases from the beginning until the feeling of impending rest arises, usually on an accent, where the volume lessens to the rest point. The phrase emotion would degenerate rapidly if the dynamic treatment consisted wholly of either increase or decrease. One counterbalances the other emotionally. The climax or denouement can be found by using the start as a referent. The climax occurs when the motion changes its referent to the rest point at the end. Beneath the larger unities of structure, the same forces operate up to the unity of the whole composition.

Tone color, obviously, serves as do dynamics and tempo to avoid diminishing emotional returns. The perceptions basic to appropriateness of tone color are difficult, as Berlioz stated long ago. Extensity, that space-occupying attribute of sound, has fallen into disrepute among the psychologists. It is helpful, however, when given several possible tonal colors which may be used with a given melody, to find first the emotional parallel produced by the other

elements. This emotional characteristic has in general an effect comparable to extensivity. The choice of tone color can be narrowed by using one of similar extensivity. The bassoon is the buffoon of the orchestra because its agility allows it to execute, with elephantine precision, passages ordinarily given to the smaller, thinner tone qualities. The expert possibly is still in the adolescent stage and if the beginner only learns there is a problem, he will have a head start over most students.

We have now covered most of the detail, which coördinated, serves the organism with the possibility of the aesthetic experience. The guiding artistic unity, while perhaps not to be classed as an element, nevertheless ties into the organism's demands. Again this borders on aesthetics and we will but pause a moment to consider the race-old craving of the organism to be in accord with its environment. While the religionist lives on through faith to his heaven, the scientist is ever busy seeking through fact to answer the riddle of the universe. Both postpone their final achievement because of necessity. The artist, by eliminating the utilitarian and by completely dominating his consciousness with his material, may immediately enjoy his heaven. Albert Einstein is at once a great scientist and a great musician. Albert Sweitzer is a great religionist and a great musician. Not to many is given such a combination of accomplishments. It is obvious that neither man finds his two interests antagonistic. The meanings symbolized by the words, *faith*, *knowledge* and *beauty*, sink deeply into the very fiber of all of us. We may say that the organic demand for beauty finds objectivity in the artistic unity, and realization in the aesthetic experience.

Educationally, this is coördination of all that has been learned and felt. It is the mature grasp of the art through the highly sensitized functioning of the whole organism. Its detail is so multitudinous and fleeting that it belies expression in words. The unity of music exists only as a feeling. Many musicians of mature years work at their art as detail in sequence, often only to be grasped in the consciousness dominated by technique. The immature student is usually totally ignorant of the fact that his creation or performance should have as palpable a unity as the more apparent unity of an artistic painting. Without achievement of the consciousness of the overruling, motivating emotional purpose, we shall have no more than *activity* with the musical elements. Participation in the making of music under the guidance of a great artist—not teacher—is one way to develop this consciousness. Much listening to fine performance of great music is another. Both will be in vain without contemplation of the experience and the building of a well-rounded and personal philosophy of the art.

In summary: Education of the formal type can only be served by perceptions, by facts. These perceptions, these facts are stated in terms much too large and too inflexible for very extended use in music. Much of the more artistic material, or differences in stimulations, are beneath the threshold of perception. Musical education dealing wholly with perceptions can never become artistic. The ability to teach concerning registrations on the organism in the realm of feeling needs first a thorough knowledge of the background of psychology. This psychology need never be mentioned, but it may be helpful with the mature. Second, there is definite need of the ability to state principles and generalizations in a meaningful way. With the musical adolescent—and this may be one of adult years—we are dealing with a person not out of the imitative stage. Frank following of patterns, imitations, as the basis of generalization will build the background of feeling more quickly than calling

for original work too soon. The adolescent does not have a sufficient number of experiences from which to abstract a generalization, if he had the mental power to formulate it.

Such generalizations are coördinations garnered from experience and held in attitudes ready to motivate creative work. Paul Whiteman has summed up this situation well. He says there are no child prodigies of swing, because swing is creative. It is improvisation. Classical music has child prodigies, he says, because a child can "dish out" by *imitation* what another person has created.

In conclusion, the whole of the evolution toward the creative musicianship of listener, performer and composer must be seen throughout its entire length by all involved in teaching. If secondary education is dominated by the exploitation of the students' performance skills in band, orchestra and glee club, if college music is dominated by moribund formal organization of factual material, it is because teaching methods (or lack of them) are based on partial conceptions and objectives. The solution is found in the application of the philosophic approach of functional education to the whole realm of musical experience.

APPLICATIONS AND MISAPPLICATIONS OF RESEARCH TO MUSIC EDUCATION

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IT IS PROBABLY often thought that when a musician begins to take an interest in the basic phenomena underlying music, he deserts the ranks of the musician. The laity look askance at a "feeling" person rationalizing about his music. I realize that I have probably utterly ruined an evening at a concert for some of my students when I have asked them to consider the formal structure, harmonic values and tone-quality of the performance as a class exercise in form and analysis; for which I am sorry—sorry for the student insufficiently prepared to enjoy the music even while subconsciously analyzing it. Such a student prefers "feeling" his music, in the manner of a lukewarm bath or a wild detective story or mystery tale, depending on his mood. Or he may wonder at the marvelous dexterity of the performer, better appreciated by a vaudeville audience. There seems to be something supernatural in it all. But fine technical development is quite a common thing nowadays—the reward of practice; so that the interpreter must "say something" with his music, and somehow attract attention saying something different. Is there a right and a wrong way to say it? Is there a meaning to his music? Truth to tell, we have "buffaloed" the public for many years, rolling our eyes toward heaven, implying that we receive our inspiration from somewhere in that general direction.

During the past score of years or more, many embarrassing questions have been asked of the musician. The thinking musician, not satisfied merely with selling the tricks taught him by his teacher, has asked himself some of these same questions. Many embarrassing inquiries also come from curious pupils, who have learned from other fields to ask "how and why." I well remember the answer I received when I asked my teacher to show me how and when to shake my hand like he did on the fiddle. Oh, that would come when I grew older and "felt" my music. Such an answer, however, did not suffice for Eberhardt and those following him, who were interested in the simple natural phenomena underlying beauty of tone.

Music lovers among the scientifically minded have graciously given consideration to many of our problems, and have encouraged those among us who were interested enough to try to solve them. Of course, it is quite impossible to attempt solution of complex situations without making simplifying assumptions, permitting treatment of data with some degree of rigor. It often seems to be a far cry from the simplified factors involved to the actual application in a musical situation, and it is just at this point that the innocent but zealous music teacher may be misled. For instance, in the quest for objective measurements of the many elements and factors involved in an analytical approach to the physical basis and psychology of music, fine laboratory instruments have been devised which have aroused the interest of the curious-minded, who immediately saw therein a panacea for divers ills.

In many cases such instruments are so finely adjusted, that when applied to the rather coarse increments used in practice, we are reminded of measurement with a micrometer gauge in order to cut off a two-by-six plank with a coarse crosscut saw. Consider, for instance, the beautiful electro-stroboscopic instruments developed for laboratory purposes and now being

suggested for use in tuning pianos and band instruments. Mr. Railsbach, who is responsible for the development of the well-known chromatic stroboscope, frankly calls attention to other factors besides frequency which determine the pitch as heard by the listener, and further remarks that the piano will very quickly go out of tune—a fact evidently to be expected in the light of the experience of piano tuners and musicians. William Braide White also naïvely invites consideration of the fact that the practical manipulation of the tuning hammer is quite an important element in the art of piano tuning. One observes with great interest the tuning process of capable tuners accompanying famous artists on tour, who impose their idiosyncrasies in predilection of deliberate mistunings of certain intervals for the desired effects of some of the tendency tones. Johann Sebastian Bach definitely instructed his pupil Kirnberger to tune his Kieflügel in similar temperament—far removed from equal temperament. How seriously, then, for practical musical purposes, are we to take Mr. Harker's criticism of the Standardization Committee's report in which the 12th root of 2, to the 11th power, is equal to 1.883 instead of 1.888; or the Smithsonian Physical Tables (eighth edition), where 1.05926 appears in place of 1.05946 for an equally tempered half-tone? It is true that the power supply of the chromatic stroboscope consists of an electrically driven tuning fork, tested by a National Bureau of Standards broadcast which is accurate to one part in five million. This fact is indeed thrilling, but to what extent is this marvelous accuracy usable by the music teacher? I can imagine some heated arguments at a school music contest being settled with such an instrument, but I must confess preferring the judgment of a competent adjudicator. Of course, there is no question of the usefulness of such precision instruments in various situations, and certainly in the research laboratory and in the manufacturer's testing rooms as a fine checking gauge.

The question that we must ask ourselves as practical musicians is this: Is such a degree of physical accuracy a desirable goal in the performance of music? Is this a proper application of the use of such an instrument? I think we are agreed that music-making might well be a painful process under such circumstances. The psychological factors involved are no less important than are those of a physical nature.

A well-known supervisor visiting one of our laboratory classes in the physical basis of music was quite charmed with the presentation of Lissajous figures correlated with beat phenomena in the accurate tuning of the simpler consonances. I merely called attention to the startling degree of accuracy of perception of such phenomena by visual as well as aural means. After the lecture he came down to the apparatus to ask some questions. Could this beat phenomena be simply produced with inexpensive apparatus? Yes, we might slightly load one of two unison tuning forks (which I did for him), or we might have a set of forks, out of tune with one another by one beat per second, let us say. That was all this gentleman wanted to know. He would have some manufacturer make him a set of six tuning bars, A-435 to 440, and would see to it that all of his music teachers trained their ensemble groups, vocal and instrumental, to listen for such beats and thus eliminate faulty intonation! My naïve and somewhat impatient remark to the effect that they would probably get beats if they listened for them attentively enough, did not in any way dissuade our visionary enthusiast from going through with his project. I sincerely hope that the manufacturer made some money out of it, acting in good faith on the suggestion of this musical authority. There was, I should add, one saving grace in this particular case;

the children of this school system sing with such sweet, anemic tone-quality that the beats resulting from slight mistunings would not offend the most sensitive ear.

The oscilloscope, with its neat, visual presentation of wave-forms, has also come in for its share of misuse. We are told of voice teachers actually attempting to make their pupils conform to the presentation of an ideal wave-form, resulting from the pickup of some famous artist's tone taken from a recording. One is reminded of the picture of a flower or vegetable on the five-cent package of seed, which you attach to a stick at the end of the row so that the little seedlings learn to know what they should look like when they grow up! I do not wish to minimize the importance of just such use of the oscilloscope in the training of the deaf in production of desirable vowel sounds of which they would otherwise have no conception. The wave-forms for the vowels do indeed differ from one another greatly, but it must be remembered that the phase relationships of the components of any one vowel sound may materially change the shape of the wave without perceptual change of quality. One may grant to the expert a considerable knowledge of that which the curve implies even before painstaking analysis, but this is something beyond that which one can expect from mere possession of the apparatus.

We might comment on the use of the microphone, amplifier and loud-speaker, and even the phonograph, but the suggestions of possible misapplications already noted will suffice to indicate that a little knowledge and ownership of apparatus may truly be dangerous.

The use of tests and measurements in guidance programs by evaluating musical capacities and attainment, is all too frequently misinterpreted; and the war waged over the relative merits of "specifics" versus more inclusive subjective recognition of talent seems a bit childish, to put it mildly. Nobody in actual practice would deny that the candidate should have at least average discrimination in such elements as pitch, intensity, time, memory, rhythm, timbre, and even consonance (although the latter seems to be temporarily held in dispute). On the other hand, any reasonable teacher recognizes the fact that these are not the only factors involved in making prognosis, and in giving assistance in the guidance of the candidate's choice of career. It is true that a sensitive and experienced teacher of music can tell much from a short interview with the candidate, but he can also greatly assist in the development of the potential talent if he has a knowledge of the relative strengths of the basic factors—of the candidate's forte and feeble.

The study of the vibrato has shown it to be an undeniable symptom of musical emotion; and a beautiful vibrato is practically synonymous with desirable tone-quality in voice or instrument. When one attempts, however, to "plant" a vibrato in the music of an unfeeling student, it reminds one of trying to make a dog happy by wagging his tail for him. It is known, however, that such an artificially created vibrato is not likely to be a desirable one, if the vibrato is not already present as a "physiological rhythm due to paired muscles innervated under emotional tension." An indifferent vibrato can be made better by the knowledge of satisfactory rate and extent of deviation of pitch. One might suppose a vibrato test could be included in a battery of capacity measurements, but obviously such tests must be confined to the more fundamental elements. Furthermore, it is a well-known fact that the vibrato is often not perceived by musicians who have conditioned themselves against it; and some go as far as to say that the vibrato is a vicious

habit—not to be tolerated. All that can be said to such a statement is that the vibrato is objectively measurable in the music of the best artists, and can be perceived as a periodic pulsation of pitch and loudness if the observer is trained to recognize it.

It must be admitted that the vibrato has often been made to cover a multitude of sins, mostly in the realm of pitch. It is also true that the vibrato may be good, bad, or indifferent, and that many undesirable fluctuations beyond the control of the executant have wrongly been given the name *vibrato*. Perhaps it is only a matter of terminology and a misunderstanding of this musical ornament, which must be performed in good taste. Musical disciplines have so eagerly borrowed from the terminology of physics and other sciences that it behooves us to be as careful in the use of these terms as is the more exact scientist. Even the field of musical aesthetics is not entirely without fault in this respect, borrowing terminology and implying novel meanings; thus confusing the issue and creating possibility of endless argument by the armchair type of musical philosopher.

Even such a simple notion as dynamics can be distorted in actual practice. Everything else being equal, ten violins sound louder than one. It does not follow, however, that ten violins, under such circumstances, sound ten times as loudly as does one, nor would one be justified in attempting to build up a gradual crescendo by adding one fiddle at a time, or vice versa in a diminuendo. And yet we know of such practice. A true pianissimo in a section of violins can never be duplicated by one violin, no matter how expertly played. Aside from the definite step-wise increments involved, one must fully realize the effects of duplication of instruments in the blending of tone-qualities in such a section of violins.

This brings up the question: Can all instruments be duplicated after the manner of "strings" or voices? To make the problem more concrete: May we give, let us say, the first violin part of an orchestral composition to a flock of clarinets in the band? Very evidently not, and yet this is common procedure in "bandstratation" and various forms of "derangement." The point involved is that clarinets possess, on the average, greater similarity than do violins; and in duplication, these similarities are strongly overemphasized, offering a hideous burlesque of the desired effect of violins playing in unison, with their characteristic fusion of tonal attributes, giving texture to the melodic and harmonic fabric. In massing orchestras at festival performances, the duplication of solo instruments, especially in the wood-wind and brass choirs, offers the same type of distortion. Not only does one take away from the freedom and pliability of the melodic line, but one is apt to summate the prominent instrumental characteristics. Many of these instruments have unique directional effects also, which must be taken into consideration in the seating arrangement of the players in an auditorium. In other words an auditor, sitting in various parts of an auditorium, would hear the same music, from the same orchestra, differently.

This, in turn, brings up the question of auditoriums. Probably nowhere in the field of research, having important implications for optimum listening conditions for music, do we find as definite accomplishment as in the field of auditorium acoustics. There is now no excuse for a poor auditorium. Even in the approximation necessary for a general utility hall to be used for speech as well as music, a very satisfactory compromise has been effected, wherein intelligibility of speech and sonority of music offer but little difficulty in the computation of desirable reverberation time. The young supervisor is

often confronted with seemingly unsolvable problems due to auditorium monstrosities. We can point with satisfaction, however, to the fact that no candidate need leave his alma mater without considerable knowledge of corrective measures, involving foci of destructive interference, bad reflection surfaces producing echoes, and some knowledge of the absorption coefficients of acoustic building materials and cost of installation. His superintendent is more likely to listen to a request for necessary improvements if he has some degree of confidence in the supervisor's estimate of needs.

Let us now ask again if such interests as we have indicated in the basic phenomena underlying music tend to divorce the musician from his music. If he be a true musician at heart, the answer is "no." He makes it possible to live with his music with better understanding and love for an art he appreciates as well as feels. He probably does not stop for rationalization while performing, but he may well do so before or afterwards. The applications are many and are to be welcomed. The misapplications should be fully understood and avoided. Every teacher of music would do well to take advantage of some laboratory training in experimentation and research, not with the idea of original research but for the experience and techniques necessary in meeting musical situations and problems as they arise, and for the possibility of the improvement of musical conditions. This training also offers a glimpse into the possibilities of the music of the future, and the development of new instruments and the improvement of those with which we are already familiar. It will thus make for a better understanding of music.

It has not been the purpose of this paper to disparage the legitimate application of scientific instruments and research results, but rather to encourage an enlightened attitude in this respect by calling attention to a few specific misapplications.



RECENT RESEARCH IN MUSIC EDUCATION AT SYRACUSE UNIVERSITY

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DURING THE DOZEN YEARS in which I have directed research in music education at Syracuse University, many significant studies on both the graduate and undergraduate level have been completed. About four years ago I reported a half-dozen of these investigations through the columns of the *Music Educators Journal*. In the short period assigned me, I shall have time to review only some of the more interesting theses, with the hope that they will encourage further study of the challenging problems which confront the music educator.

We have been told by teachers of methods courses in public school music that children's voices are naturally weak, and since children's voices are so "light," we were cautioned against the use of the full voice. But is it true that children's voices are weak and that adult voices are strong? To check the accuracy of this belief we used an audio-amplifier, a microphone, a decibel meter and a 440 pitch pipe. The amplifier was a Stromberg-Carlson No. 16, designed to serve as a combined pre-amplifier and voltage amplifier. In testing, the volume control on the amplifier was kept constant. The micro-

phone used was a Western Electric crystal with an impedance of 25 ohms, and the decibel meter was a Weston No. 301 with a resistance of 500 ohms. Over 1,000 subjects were tested, ranging from the lowest grade to college.

From the results of the testing,¹ which involved decibel measurements of all subjects on: (a) very soft, (b) very loud, and (c) moderate singing of either 440 d.v. or 220 d.v., the following conclusions were drawn:

(1) There is little change in young children's voices and college untrained and college female voices, in terms of strength of the voice. (2) There is no gradual increase with age, but there is a definite rise which occurs in boys' voices at the high school level, the age of the change in voice. (3) In singing a loud tone, there is no substantial difference between the kindergarten, primary, junior high and college level for the untrained and female voices. (4) Trained voices (college level) showed increased intensities.

If the measurements on which these results are based can be relied upon, it is contrary to fact to maintain that the child's voice is weak, or to attempt to link increase in the intensity of the voice to increase in age. What a far-reaching effect the dissemination of these results would have upon the manner of teaching singing in the public schools. The hushed and repressed type of singing which makes singing such a secretive act could be abandoned and in its place we might employ a more revealing vocal technique.

Another pioneer study in the field of music psychology dealing with the sense of equilibrium, a phase of behavior requiring a delicate type of neuromuscular coordination, was made with music students, correlating scores earned on the Kwalwasser-Dykema music tests with scores earned on an equilibrium test.² The subject was required to stand alternately on the left foot for fifteen seconds and then on the right foot, with eyes closed. A written record was made by the sway of the body when the balance was disturbed. Training periods under test conditions were given before the actual testing began.

Positive correlations ranging from $+0.15$ (with tonal memory) to $+0.65$ (with melodic taste) were found between the scores earned in the equilibrium test and scores earned on the ten Kwalwasser-Dykema music tests. A correlation of $+0.51$ was found between the equilibrium test and total scores of the Kwalwasser-Dykema tests.

While the number of subjects was small, the marked correlation of $+0.65$ between taste and equilibrium leads us to the tentative conclusion that the ability to judge phrase compatibility has something to do with one's sense of balance. It would be a bit premature to generalize; nevertheless, I believe that whenever we take the trouble to investigate some of the basic physiological processes, we are going to be able to make predictions (with necessary reservations) about some of the processes heretofore considered entirely aesthetic.

Another striking study³ dealing with the relationships between certain muscular and musical traits was undertaken by Marion Harding. She attempted to solve three problems: (1) the extent to which music educators are justified in surmising that significant relationship exists between muscular control and musical judgment; (2) the extent to which that relationship does

¹ Rachael Ingalls, "A Study of the Intensity of Voices."

² Don Marketto, "A Correlation of Equilibrium and Kwalwasser-Dykema Scores" (Master's Thesis), 1937.

³ Marion Harding, "A Study of the Relationships Between Certain Muscular and Musical Traits," (Master's Thesis) 1935.

exist; and (3) the influence of sex, age and training upon that relationship. The apparatus used in the administration of the muscular control tests consisted of a wooden frame with two slotted vertical bars, eighty-four inches high and four inches square, fixed at right angles to the floor. Between these was a movable horizontal bar, sixty inches long and four inches square, with either end adjusted in the slotted channels of the vertical bars. On this horizontal bar and at right angles to it were two adjustable wooden blocks. Of the 459 subjects used, 235 were boys and girls from the Practice School of New Paltz State Normal and Training School, New York. Preliminary tests were given to 200 subjects to provide opportunity for studying the efficiency of the testing apparatus. The tests measured lateral erectness of the body, accuracy in the control of arm raising, accuracy in knee raising, and accuracy in bending the body forward. The music tests with which these scores were correlated were tonal memory, tonal movement, rhythmic discrimination and melodic taste of the Kwalwasser-Dykema battery, and the tonal sequence test of Max Schoen.

Some of the important conclusions drawn from this study are: "Boys are superior in composite muscular scores to girls, and age is a definite handicap. The correlation between the composite muscular scores and the composite musical scores can be regarded as of marked importance for this type of test. A comparatively high correlation exists between the composite muscular scores and the K-D test of tonal memory, indicating strong kin-aesthetic influence in the latter. Inter-correlations between the individual muscular tests vary greatly, indicating that we are concerned with relatively independent measures. The composite musical scores have the highest correlation with the knee raising test of any of the individual muscular tests. Children are more erect than adults, and boys more erect than girls. Adults tend to lean definitely toward the right. A comparatively high correlation exists between erectness and the composite musical scores."

The correlations with composite musical scores and muscular scores follow:

<i>Composite Musical</i>	<i>Entire Group</i>
Erectness	$+.42 \pm .02$
Arm Raising.....	$+.17 \pm .03$
Knee Raising.....	$+.46 \pm .03$
Forward Bending.....	$+.24 \pm .03$
Composite Muscular.....	$+.48 \pm .03$
Tonal Memory.....	$+.69 \pm .03$
Tonal Movement.....	$+.85 \pm .02$
Rhythmic Discrimination.....	$+.45 \pm .03$
Melodic Taste.....	$+.47 \pm .03$
Tonal Sequence.....	$+.57 \pm .03$

About 350 classrooms furnished us with children who were classified as good singers and poor singers⁴ by the classroom teachers or special music teachers on the basis of their singing ability. Each room provided us with the three best and the three poorest singers. All the children in this study were then given the Kwalwasser-Dykema music tests to determine the relationship existing between performance as judged by skill in singing and earned scores on the tests.

The experimenter concludes that: (1) There is a definite relationship between music talent and the ability to sing in tune as shown by the Kwalwasser-Dykema music test scores of the 2,140 cases used in the study. The

⁴Laura May Briggs, "A Comparative Study of Children, Judged 'Good' and 'Poor' in Singing on the basis of a Standardized Music Test" (Master's Thesis), 1938,

mean total scores earned by the good singers is 185.65, with a standard deviation of 17.50; while the mean total score of the poor singers is 167.20, with a standard deviation of 14.95. In every one of the ten tests the scores of the good singers are higher than those of the poor singers. The critical ratio between these two means is 40. (2) The talent of children receiving instrumental training is greater than the talent of the children who have not received training of this type. (3) Of the children grouped as trained (having received outside training), four-fifths are shown to be good singers and only one-fifth poor singers. (4) Of the children grouped as untrained, nearly two-thirds are poor singers, while only one-third are good singers.

While this study was not undertaken for the purpose of validating the tests, it would be difficult to imagine a better one for the purpose. All of the critical ratios between "good" and "poor," "trained" and "untrained," yielded critical ratios, the smallest of which was 10, while the average reached the unbelievable quotient of 25.

A somewhat similar study dealing with intelligence and good and poor singing, with 370 classroom and special music teachers judging the 2,690 children in grades two through seven, was made by Dovie Holtzclaw.⁵ Ability to sing the songs in the classroom successfully was again the basis of classification. The experimenter had no part in the judgment or measurement of intelligence. She concludes that:

(1) There is a definite relationship between intelligence and the ability to sing in tune as shown by the intelligence scores of the 2,690 cases used in the study. The mean I.Q. of the 1,345 poor singers is 96.16, with a standard deviation of 17.42; and the mean I.Q. for the 1,345 good singers is 114.62, with a standard deviation of 16.28.

(2) There is little sex difference noticeable in intelligence for the poor singers: Girls earn a mean score of 96.65, while the boys earn 96.02.

(3) Similarly, there is little sex difference in intelligence of the good singers: Girls earn a mean score of 115.27, while the boys earn 113.49.

(4) The boys outnumber the girls 78 to 22 per cent in the poor singer group; while the girls outnumber the boys in the good singer group 63 to 37 per cent.

(5) Monotones numbered 31 per cent of the poor singers and the remainder were classified as poor singers. Twenty-five per cent of the poor singers claimed to dislike music, but only .44 per cent of the good singers disliked music.

If time permitted, I should like to present abstracts of many other theses that have been written at Syracuse University, but since this is impossible, only an enumeration of topics will be possible. They are:

A Study of the Relationship of Pulse and Respiration to Tempo Preferences, by Keith Snyder (Master's Thesis), 1937.

An Analysis of Vocabularies of Four Music Textbooks Designed for Second-Grade Use; Based Upon Standard Alphabetical Lists of Words for Primary Grades, by Helen Margie Stafford (Master's Thesis), 1936.

A Study of Auditory Acuity of School Children, by Clayton C. Weber (Master's Thesis), 1939.

A Correlation between Motility and Tongue Agility, by Stuart Green and Hugh Stock, 1938.

A Study of Musical Heredity, by Lawrence Stock, 1936.

A Study of Monotones and Singers with the Aid of the Seashore Pitch Discrimination Test, by Millicent Filer, 1935.

A Study of Tempo Preferences, by Sperling, Stillman, Harmon, 1935.

A Music Talent Study of Negroes and Whites, by Robinson and Holmes, 1932.

An Analysis of the Vocational Activities of Blind Musicians in the United States, by Margaret Blackmar Griffith (Master's Thesis), 1939.

⁵ A Study of the Relationship Between Intelligence and the Ability to Sing in Time, by Dovie Holtzclaw (Master's Thesis), 1937.

AUDITORY AND VISUAL CHARACTERISTICS OF POOR MUSIC READERS

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THIS PAPER is a condensed report of a study¹ made of certain aspects of aural and visual abilities, the purpose of which was to ascertain the relationship of these abilities to skill in music reading.

The auditory abilities studied were auditory acuity and the following five aspects of musical hearing: feeling for tonal movement, tonal memory, pitch discrimination, time discrimination, and rhythm discrimination.

The visual functions studied were near and distant acuity, visual perception, near and distant fusion, astigmatism, stereopsis, and vertical and lateral imbalance. Pitch and rhythm imagery, which include both auditory and visual abilities, were also studied.

The report of the Educational Council² of the Music Educators National Conference suggests the investigation of ear and eye anomalies in conjunction with music-reading disability, when it states that one of the aims of music in the fifth and sixth years is to develop the power of the eye and ear in correlation. This aim points out the relationship existing between aural and visual abilities and the program of elementary school music. Eye and ear anomalies, therefore, offer a promising field of investigation. They might be related to music-reading disability. Music symbols must be scanned by the pupil, as music reading is the process of acquiring meaning and giving responses to symbols. Likewise, the pitch of the tones must be heard by means of the ear in order for the pupil to render an accurate judgment as to the tonal or pitch differences represented by the symbols.

This study was an investigation of music reading, and not of music singing or sight singing. One of the chief reasons for avoiding a study in music singing is the subjective method of scoring for this skill. Scoring even by experts is subject to error because of the impossibility of drawing an exact line between tones that are correctly or incorrectly pitched. The same thing is true when attempting to draw an exact demarcation between tones properly or improperly sustained in time or duration. Such subjective grading is likely to be erroneous.

On the other hand, music reading lends itself easily to objective measurement. Tests in which the pupil is asked to select a performed musical phrase from a group of printed phrases can be compiled of finely graded items. A test that is graded from simple to complex in difficulty of items, and that provides for finer and finer discriminations in pitch and time, can give an accurate picture of the ability of the pupil in this skill.

SIGNIFICANCE OF THE PROBLEM

It seems hardly necessary to point out to music educators that music reading is an important phase of the program of grade school music. Clara McCauley, in her survey and summary of seventy state, city, and county

[*Eastern Conference, Boston, 1939*]

¹ Study submitted in partial fulfillment of the degree of Doctor of Philosophy in the School of Education of New York University.

² The Educational Council (now the Music Education Research Council), Music Supervisors National Conference (now the Music Educators National Conference), Chicago: Bulletin No. 1, p. 14.

courses of study in music,³ found the ability to sight-read music listed more often as an aim of the program than any aim except the correct use of the voice. Also, elementary school music texts indicate the importance attached to the reading and singing of music. Even a casual study of these texts will show that the bulk of the material is devoted to the reading and singing of music.

It also seems hardly necessary to point out to music educators that pupils in similar grades in the elementary schools differ widely in the achievement of reading and singing music. Articles, studies, and statements by leading educators in music substantiate this fact. Also, the use of the familiar terms *bluebirds*, *redbirds*, *singers*, *listeners*, and *monotones*, are direct indication of pupil variation in this skill. In addition, an objective testing program will conclusively prove the principle that is accepted among music teachers, namely, that pupils in similar grades in the elementary schools do vary considerably in their ability to read music.

If great variation is found among pupils in similar grades in the ability to read music, what factors are contributing to music-reading disability? In all probability there are many. The hypothesis of this investigation was that certain aspects of visual and auditory abilities may be contributing to faulty music reading. It does not state that they do contribute to music-reading disability or that they are the only factors contributing to lack of skill in this technique.

THE PROCEDURE OF THE STUDY

This investigation in music-reading disability was made of pupils in the fifth and sixth grades of the public schools of Dunkirk and Fredonia, New York. Music in these schools is under the supervision of the staff of the Normal School at Fredonia. Instruction is similar in type and quantity. It should, therefore, be reasonably comparable.

The parallel-group technique was adopted and used for the study. In an investigation using this technique, factors which might influence the results are equated. These factors are determined by the nature of the study. In this investigation, the groups were equated in chronological age, intelligence quotient, semesters in school, school grade, sex, and outside music study. The need for controlling these factors should be apparent. Any or all of them might contribute to good or poor music reading. Not only were the groups equated, but each member of the experimental group was well matched with a corresponding member of the control group, in all of the aforementioned factors.

Age, school grade, and semesters in school were taken from the official school records. Intelligence was determined by means of the Intermediate Examination, Form A of the Otis test.⁴ This study was not interested in music-reading disability which might be caused by low intelligence. Consequently, pupils who were poor in music reading and whose intelligence was below 80 were immediately excluded from further investigation.

Groups were exactly equated for sex, outside music study, and school grade. In chronological age, semesters in school, and intelligence quotient the groups were so closely matched that the largest critical ratio obtained by using the formula for correlated means was .98. This indicates that the slight differences between the means were entirely unreliable.

³ Clara J. McCauley, *A Professionalized Study of Public School Music*. Knoxville: Joe. E. Avent, 1932, p. 246.

⁴ Arthur S. Otis, *Manual of Directions and Key (Revised) for Intermediate and Higher Examinations*, World Book Co., Yonkers-on-Hudson, 1928.

Form A, Division 2, of the Knuth Achievement Tests in Music,⁵ was used to determine music-reading skill. As skill in music reading was the variable factor, the experimental group was composed of sixty pupils who had a mean score of .216 or practically zero in music reading, while the control group consisted of sixty pupils who had a mean score of 19.85. The score of the control group was 3.5 higher than the mean of 16.70 found by Knuth.⁶ The groups were, therefore, widely different in music-reading skill.

In order to obtain sixty pupils in two groups that were widely disparate in music reading and that were closely matched in the aforementioned factors, it was necessary to examine about five hundred and fifty pupils in the fifth and sixth grades of the Dunkirk and Fredonia schools.

After the groups had been selected, they were given the following series of tests:

(A) *Tests of auditory characteristics:* (1) Auditory acuity—4B and 2A audiometers. (2) Tests of auditory musical characteristics—Kwalwasser-Dykema Test Battery.

(B) *Tests of visual characteristics:* (1) Near and distant acuity and astigmatism—professional optometrical examinations. (2) Telebinocular tests of visual sensation and perception—the Keystone Ophthalmic Telebinocular with slides developed by E. A. Betts. (3) Eyedness—manaptoscope, peep-hole, mailing-tube and finger-sighting tests. (4) Handedness—hammering, scissoring, top-spinning, and ink-stamping tests. (5) Visual perception—Gates Reading Diagnosis Tests for same-different figures, same-different numbers, and selection of figures. (6) Music symbol knowledge: Kwalwasser-Ruch Test of Musical Accomplishment.

SUMMARY OF THE TEST RESULTS

The parallel-group technique which was used in this study permits of the obtaining of results for groups as a whole. After the findings are obtained the groups can be compared. A comparison of the group results in the several measures of auditory and visual characteristics should show the quantitative influence of these functions on music-reading disability.

Group comparisons and quantitative findings have several advantages. Errors which might arise due to the unreliability of single measures and scores are eliminated, as are also those difficulties that may arise from the lack of standardization of some of the tests and measurements used in the study.

The summary of the test results shows:

(A) Group differences which were significant were obtained in favor of the control group as follows:

	Critical Ratio
(1) Tonal memory	3.2
(2) Tonal movement	2.8
(3) Time discrimination	2.2
(4) Pitch discrimination	5.5
(5) Rhythm imagery	3.7

(B) Group differences which were not large enough to be significant,

⁵ William E. Knuth, *Complete Manual of Directions for Achievement Tests in Music*, Educational Test Bureau, Minneapolis, 1936.

⁶ *Ibid.*, p. 8.

but which were too large to pass unnoticed were obtained as follows: (1) In three tests of eye preference there was a consistent difference of 11 per cent in favor of the control group. (2) In the visual perception test involving the selection of figures, the critical ratio of 1.93 was obtained in favor of the control group.

(C) The remaining tests of auditory and visual characteristics produced only minor differences between the groups.

CONCLUSIONS

One of the general findings of the study revealed that group differences were very small in most of the tests of visual functions. None of the visual tests produced group differences that were significant. Two of them showed differences worthy of mention, however. In the test involving the selection of figures, the critical ratio of 1.93 in favor of the control group was obtained. This indicates that there might be some relationship between music-reading skill and visual sensation and perception. That is, the method of attack, and use of discernment, judgment, and interpretation which are employed in music reading might be slightly related to abilities employed in the interpretation of material entirely different from music symbols.

The tests of eye preference also produced group differences worthy of mention. In the mailing-tube, manaptoscope, and peephole tests, the experimental group had an average of six and one-third more cases of left-eye preference. While statistically unreliable, the consistency of the finding suggests that left-eye preference might have been a contributing factor in the poor music reading of the experimental group.

It can be concluded within the limits of this study that visual anomalies of pupils in the fifth and sixth grades were not contributing to any reliable extent to music-reading disability. Factors other than the visual abilities tested were, therefore, contributing to the poor music reading of the experimental group.

The finding of very little hearing loss among the poor music readers shows that the experimental group was doing poor work for some reason other than not possessing adequate aural physiological equipment. Factors other than actual hearing loss were responsible for the failure in music-reading skill. It can be concluded within the limits of this study that pupils in the fifth and sixth grades can have an adequate hearing sense in terms of auditory acuity and still do poor work in music reading.

One of the peculiar findings was that both groups had a similar limited knowledge of the music symbols used to differentiate the good and poor music readers.

The results of the test in music symbol knowledge indicate that groups of pupils who are widely different in the recognition of melodic and rhythmic aspects of music need not be different as groups in the ability to recognize and define the same symbols which were used to differentiate them in music reading. Knowledge of the symbols does not seem to be directly related to skill in obtaining meaning from the symbols. Thus, a large group of pupils can use these symbols and get correct musical impressions of pitch and rhythm, while another group with about the same limited knowledge of the symbols can obtain no correct musical impressions through their use. It would seem, then, that knowledge of music symbols has but little direct relationship to the power of using the symbols and obtaining correct musical impressions from the same.

In the tests of aural musical characteristics the control group registered a consistent and reliable superiority. Critical ratios that were significant were obtained in tonal memory, feeling for tonal movement, pitch discrimination, and time discrimination. The control group also showed reliable superiority in rhythm imagery. Ability in these aspects of musical hearing seems to be directly related to the skill of reading music. It can be concluded, therefore, that the above-mentioned aspects of musical hearing were contributing factors in the determining of the good and poor music readers.

A significant relationship was found in this investigation between abilities in a group of auditory musical characteristics and music-reading skill. This finding makes it possible to suggest a diagnostic program for the ascertaining of those elementary school pupils who are best endowed for work in music reading. This program should consist of the administering of tests by means of which the auditory musical characteristics of elementary school pupils could be determined.



MOTOR-VISUAL IMAGERY IN TONAL THINKING

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DOES THE application of motor-visual imagery facilitate tonal thinking? Does the coördination of the hand, ear and eye help one to think tonally? Will the movement of the hand or fingers in an organized space-frame, such as the piano keyboard, assisted and accompanied by the eye and ear, help one to learn to think tonally or is the ear alone sufficient?

Modern psychology and educational theory point to the human organism as a psycho-biological unit with concomitance of somatic and psychic function. The psychic or mental cannot be separated from the somatic or physical. After Galton's investigation of the imagery of scientific men, there was an attempt to label definitely different people according to their type of imagery, but continued investigation led Thorndyke to say, "Instead of distinct types there is a continuous gradation. Instead of antagonism between the development of imagery of one sense and that from other senses there is a close correlation."

Wheeler says, "The sense organs always function in a mutually dependent fashion. Each perception of a single stimulus involves the response of the total organism." John Dewey has this to say: "Nothing is perceived except when different senses work in relation with one another, and unless these various sensory-motor energies are coördinated with one another there is no perceived scene or object. The eye and the ear complement one another. It is quite likely that the organic causes which render persons unmusical are due to breaks in these connections rather than to inherent defects in the auditory apparatus itself."

From the foregoing, then, it is seen that there should be a visual field with which and in which motor activity and auditory imagery are all highly correlated. Does facilitated tonal thinking arise from conditions such as this? Have individuals who are successful in tonal thinking integrated the senses in the act of perception? Is it likely that failure in tonal thinking is due to the breaking down of connections or their lack of formation? It is thought by some that judgment of the relationship of isolated tones constitutes an

infallible indication of musical ability or lack of it. But the statements we have quoted indicate that such conclusions may be fallacious.

In speaking of the educational significance of sense interdependence, Wheeler says, "Because objects have been presented to one of the so-called senses, say hearing, is no guarantee that the child's awareness of the object will involve only auditory processes. The meaning of the object will not be apprehended until it is perceived in the light of a total situation with the aid of the other senses. The process of hearing tones on pitch must emerge from an undifferentiated preliminary grasp of the entire tonal range. A space-frame of some sort is essential for an apprehension of the range."

In the perception of space it is well established that when vision is distorted, so is audition. In a certain experiment ear trumpets were arranged on the head of the subject in such a way that each ear was connected with a trumpet on the opposite side of the head, thus in effect putting the right ear on the left and the left ear on the right side of the head. Under these conditions a voice coming from a speaker on the right was first auditorily localized on the left; but when the speaker was seen, the localization of the sound was changed to the right. In another experiment involving the use of visual apparatus which inverted and reversed the field, it was found that after a time the individual was able to orient himself in the inverted and reversed field, but it was furthermore found that this reorganization of vision must be accompanied by reorganization of audition.

Ortman, in a study of tonal determinants of melodic memory, has found that "What stands out for the eye stands out for the ear, and what is missed by the eye is missed by the ear at first hearing."

Thought and muscle are so intimately related that it is not surprising to find that muscular activity often facilitates thought experience. In an experiment reported by Boring, subjects were trained to achieve complete relaxation in every way possible. These subjects reported that in such a condition thought did not take place. The records show that during imagination there was muscular response for that part of the body concerned. A subject with an amputated left hand discovered that he had no independent imagination for that hand, as he had supposed, but only for the intact hand. Sabaneev finds that when music composition or creation is taking place, "The memory, especially muscular, is needed to reproduce what unconsciously comes to the surface." By using motor-visual imagery at the keyboard Beethoven, though very deaf, could play over the score of his new compositions and thus hear inwardly the sound of the music.

In the research for our original study, covering some five hundred bibliographical items, not one instance of assumed or near absolute pitch was found where there had not been previous experience of motor-visual images. Without exception there was always experience with a space-frame previous to the ability to judge pitch relatively, while absolute pitch judgments seem yet more dependent upon such experience. The history of music composition bears this out when it is remembered that there has been no major composer who was exclusively a vocalist.

Baird reached the conclusion that absolute pitch could not be acquired, but in his experiment he seated all of the subjects at practice keyboards and allowed them to finger the keys while making judgments, thus making use not entirely of auditory, but also of motor-visual imagery. It is interesting and extremely pertinent to note that the efficiency for judgment according to the different tone sources ranked as follows: Piano, best; organ, flute, clarinet

and voice, last. As the space-frame diminished, so diminished efficiency or adequate tonal thinking.

In briefly tracing the development of music it is evident that man's hands, eyes and his environment have been more dominant than his ear in the evolution of our present system of music. Man's first expressions of emotions probably took the form of varied vocal utterances accompanied by varied bodily motions of an expressive type. There was no music as we think of music, only impassioned speech and cries. There was rhythm but no fixed tones. Music was not yet an art; it was a response to a life situation at first hand. The tuneless, mumbled but rhythmical chant of a little child illustrates the type of pattern very well.

What man's hand has devised in the way of musical instruments his ears have accepted. The first function of instruments was not to duplicate a melodic pattern, for there was no fixed pitch, but it was to reinforce the points of stress of the dance. Even as late as the Greek period of Plato's time he said that instrumental music separated from the dance was meaningless. It is highly probable, then, that the first crude types of pipes were not developed as substitutes for the voice. They were not constructed according to any set pattern. *"Primitive man made his pipes so that they fitted his fingers and not any particular system of intonation."*

As the division of labor of the fingers developed, so developed the scales, not because of any predisposition of the ear for any tonal sequence, but in accord with the space-field in which motor-visual imagery developed. As Sir James Jeans says, "In the last resort our scales have their origins in the limitations of our hands." Likewise, Ogden says, "The equal division of the fingers or the boring of the holes equidistant, brought about the early scales which were not in accord with our system of harmonics but were equal divisions of the pitch distances."

Ferguson sums up the matter well when he says, "The mechanical organization of tones was first developed and then the hearing apparatus accepted the tones thus produced. The ear has no choice but to submit to the brain every sound impulse which strikes upon the ear. Our attitude toward music is a habit of thought, the result of our observing and relating tones." Densmore explains the effect of instruments on melody when it is shown that, "Regional peculiarities of the singing of the Indians depends upon the materials available for the manufacture of musical instruments."

In the research for this study not one case was found where any system of music was based on the harmonic series as long as that system was purely melodic. On the contrary, any sequence of tones adhered to has arisen from a space-field and has been the result of motor-visual configurations.

From the foregoing it is seen that if the ear is predisposed to any tonal sequence, then the acquisition of that predisposition has become innate within the last one thousand years. Practically all authority will dispute the probability of this acquisition, for skills cannot be made an effective part of the environment of the germ plasm. Skills cannot be transmitted from father to son. Each generation must begin anew its acquisition of skills and knowledge.

It is quite possible that much of the conditioning which made for the sudden development of music was due to the harmonic series as obtained from the overtones of the horns, trumpets, etc. At any rate it is evident that, even though the ear might hear the harmonic series over and over again from different sources, little attempt was made to make use of them in chords form for the simple reason that they did not exist in an easily recognize

space-frame. Quoting McKinney and Anderson, "Once music had outgrown its savage state, its development became surprisingly conditioned by instruments available for its production. As soon as the possibilities of music made by instruments were thoroughly understood, a new art, that of instrumental music, arose, and the most glorious period in the whole development of the art began."

Even after harmony entered the historical stage of music, man still used what his hands devised rather than what his ear might dictate. His criteria for tonal thinking were furnished by his instrumental environment. Consider the impossibility of modulation in the Pythagorean scale. The closest solution for centuries was the "mean-tone" scale, which was in error 3.1 parts in one thousand and the accumulation of twelve such parts amounted to thirty-seven parts, or over three-fifths of a semitone. The equal temperament scale was probably first suggested by Bartolo Rames in 1482, and finally Bach wrote his *Wohltemperirtes Klavier* in 1736. Yet the organ makers continued to make organs in the "mean-tone" system. As late as 1851 not a single English organ was tuned in equal temperament in the Great Exhibition of that year. For nearly four hundred years knowledge existed of a system which was more in accord with the natural harmonics than the one in use.

Why was this? It was because of the resultant conditioning of man's environment and the fact that he had only ten fingers. Man's hand still determines our pitch system because instruments must be built to fit the hand, and, as Jeans says, "Of the seventy-eight intervals within the octave in the equal temperament system, not one interval is in perfect tune with the natural harmonics." *All pitch judgment is the result of environment acting on inherited structure.*

In conclusion, the findings of this study indicate that motor-visual imagery cannot be severed from the musical experience of the individual without damaging his tonal thinking. Furthermore, it seems evident that if there is to be any tonal thinking it must be facilitated by motor-visual imagery. (Witness the psychological excellence of the piano and therefore its popularity.) These conclusions are further substantiated by knowledge of the dominant factors in the development of music. Man's hand and his environment have been more dominant than his ear. Man's musical progress is told by his progress in instrument building. Until motor-visual imagery was present there was little progress in the development of music. Until fixed tones existed in a space-pattern there were no systems of music at all. Training or environment is the determinant in pitch judgment. Adequate tonal thinking is probably not learned without a space-frame.

The implications of this study pertinent to music education seem to be the following: (1) Children will not learn to think tonally in an approved fashion, if at all, if they are given no tools for the production of motor-visual imagery. (2) They will need to be provided with opportunity and experience in an environment rich in motor-visual imagery stimulants. (3) They will need to have a chance to integrate the senses by means of a space-frame. (4) This space-frame should match their maturation level in complexity of manipulation. The piano keyboard is best for the larger, more mature students, but it is probably too complex for the little child in the beginning grades. They must have a simpler system which will not require such accurate finger control—one which makes use of the larger, less differentiated muscular functions of the arm and hand. There should be a space-frame instrument of intermediate difficulty between the simple one for the beginning

pupils and the piano for the more mature students. *No child can develop insight except by acquisition from his environment.*

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VARIATIONS IN CHORDAL AND MELODIC PROGRESSION

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SOME YEARS AGO, when I first began teaching theory in a large Chicago school of music, it was a difficult matter to induce students to study harmony. It was not obligatory at that time and consequently the average student took the minimum amount unless he wished to become a composer. In the last ten years, things have changed. Now we find it difficult to give students enough theoretical training. Modern harmony is asserting itself, and the splendid thing is that it is being absorbed by the average student in a big way. It is surprising indeed to hear him talking of evaporation, suppression of resolution, escaped chords, dual chording and dual tonality, pointillism, etc., and more surprising still, to find him employing these devices in original work. The approach to these things is quite natural to the student because, now that we have the ball rolling in the theoretical field, it picks up added material like a snowball, adding size to itself as it is rolled on and on.

Following is an excerpt from a letter recently received from a student, which illustrates the trend of thought emphasized by our music students of today:

"Dear Sir:

I am interested in studying harmony, counterpoint, and similar subjects in preparation for the study of present-day developments in music, chromatic harmony, etc. Then I would like to do research along the lines of ultra-chromatism, atonality, polyharmony, etc. My ultimate goal is composition."

What the theory teachers must do after the student has passed his apprenticeship in learning the fundamentals is to carry on the modern harmony course along with the advanced studies in theory. I find it is better, after the student has learned to write fairly easily in the orthodox mediums, to introduce the newer ideas gradually and without too much bearing on their importance in the modern aspect.

Suggestions as to continual changes in the harmonic treatment of the sequence, the idea of no exact repetition, work wonders with them. At first they do not realize the vast possibilities of chord progression and relationship, so I make them all sit down with a pencil and a sheet of blank paper and do a little figuring with me.

First of all, we bounce right onto a simple diminished seventh chord and consider the same in the duodecuple scale. We all know that there are only three diminished seventh chords—those built on the first three chromatic degrees. That built on the fourth degree has the same sound as that on the first degree. Each chord of the chromatic scale may have four enharmonic readings, and there being twelve tones upon which to form these chords, we find that we have forty-eight differently notated chords (4×12). Each set of four of these chords being written with root in the bass, the other three factors of each chord become a potential root again; thus $3 \times 4 \times 12$ equals 144 chords. Add to these the original 48 chords and the result is 192 diminished seventh chords.

Of these 192 chords, there will be found but three of distinctively different sound. The others will be different only in notation. This seemed very complicated to the students until we began figuring the possibilities. But it is nothing compared to the almost Einsteinian deductions of my next statement.

Supposing we take the thirteen chords used in strict counterpoint, the I, II, III, IV, V, VI, in root positions and first inversions and the thirteenth, the VII, in first inversion. If we use but one chord we have but one possible way of arrangement. If we use two chords there are two ways of arrangement. Three chords will give us six manners. Carrying on, we soon get into large figures:

	Possible Ways of Arrangement
four chords	24
five chords	120
six chords	720
seven chords	5,040
eight chords	40,320
nine chords	362,880
ten chords	3,628,800
eleven chords	39,916,800
twelve chords	479,001,600
thirteen chords	6,227,020,800

These figures were checked and found to be correct by R. F. Graesser of our mathematical department at the University of Arizona.

Due to the limitations of using an I chord as the first and last chord and of using the V, or V and VII in first inversion in the cadence, the possible number of chords is reduced to eleven. This leaves 39,916,800 possible arrangements of the remaining chords, without repetition between the beginning and the end.

The system of variables can also be applied to melodic succession. For instance, there are 6,227,020,800 ways of arranging the thirteen notes between middle C and the A, one octave and a sixth higher, without repeating any of the notes in succession.

It would almost appear that we are calling upon mathematics in our endeavors to vary chordal and melodic structure, but we are only using mathematics as a means to an end in the discovery of variables and we certainly will be guided otherwise in our uses of this material.

I know that all these figures are boring to you, but when we find students who cannot or do not attempt variation in their contrapuntal work, it is rather satisfactory to appeal to their imagination through actual figures (and remember the old saying that figures never lie) in order to impress upon those who cannot find variables in chord and melody that there are a few other ways of doing things.

This modern trend in harmonic progression that we find in the popular music of today is extremely interesting. One of my students brought me a composition for four clarinets, and in a very pleased manner announced that he had not used a single triad in the entire composition. It was composed entirely of sevenths and ninths, many of them in sequence. This young man is a performer in a dance band and had at his disposal all varieties of syncopated rhythm which he used freely and naturally and in a most pleasing manner.

I must confess that I thoroughly enjoy some of the trends affecting the dance music of today. The composers of some of this music hold my admiration to a very large extent. They exhibit splendid variety in their uses of complex syncopations. They often write atmospherically, using lovely harmonic progressions, and strangely enough, they are getting out of the rut of formulas that once held sway. I would say that the study of theory has played a large part in this advance in popular music. I know that it has in the careers of some of our best composers of popular dance compositions. A number of my students have taken up arranging which, if one is good at this trade, is a very lucrative profession. I know of two distinct instances where success in this field has created a style in popular music which has been derived from the study of modern harmony and which has influenced the whole manner of this music. As the listeners begin to get accustomed to the new sounds, they begin to enjoy them and to ask for more of such music. Blatant noise, as of the early jazz and swing periods, is entirely out of vogue at the present moment; and I do not believe it will ever return, except perhaps, in some modified and more dignified usage. Over-exaggeration of the rhythmic impulse is slowly and surely diminishing in the dance idiom. The percussions still receive their share of attention, but in a more dignified degree than ever before. All these trends are most encouraging, fulfilling a prophecy I once made that eventually something really artistic would result from our popular music, as it has done in the past centuries in the music of the European nations. We all know how the classicists have made thematic use of popular folk music in their important works. Skill in the uses of orchestral instruments marks to a large degree the advance of modern harmonic progressions in our small dance orchestras of today. Of course the formulas of usage have developed a real technique in performance. Patterns exist which, once achieved by the dance orchestra performer, become amplified in further more difficult compositions. Some of these compositions require a skill in performance equal to, if not surpassing that of the regular symphony or-

chestra performer. The introduction of the oboe, the English horn, the bassoon, and other instruments not usually found among the dance group instruments, is now beginning to be quite marked. These instruments lend atmosphere and color never before attempted and the encouraging thing about these additions is that they are beginning to appeal to Mr. John Public.

Melodic lines are commencing to show a tendency to get away from the orthodox. Unusual things are done in the harmonization of these melodies. The straightforward I, IV, and V are becoming shopworn, and the uses of the secondary sevenths and transitional chords are superseding the ordinary triads. Accompaniments to vocal numbers are constantly improving, and the independence of the voice and the accompaniment is now quite noticeable. All these encouraging advances are heartening, for they are distinct evidence of the alertness of our younger composers to the newer and more important trends of the day. Ears are eagerly adjusting themselves to the newer sounds, and the works of Debussy, Schönberg, Milhaud, Shostakovich, and Stravinsky, among the European composers, and Sowerby, Janssen, Diamond, Josten, Read, and Elkus among our own writers are no longer strange to our ears, and are finding more and more room on the programs of our symphony orchestras.

For the past several years, the younger composers have been readjusting themselves to the newer idioms by endeavoring to maintain sound workmanship in their composing. During the period when the adherents of the neo-classical and other movements attempted to assert themselves, the intellectual integrity of music degenerated into controversies of form over content, counterpoint over harmony, dissonance over consonance, polytonality and atonality; until the confusion left the student in a state of sterile pedantry. We believe that this period of confusion has served the purpose of clarifying the musical atmosphere; and I feel sure we are justified in believing that many of our present-day composers are seeking for melodic beauty, lyricism and the expression of healthy emotion in their works, without the bitterness of the neurotic vehemence evidenced in the overdone dissonance, the strained and sought-for, and painful contortions by the uses of impossible adjuncts of a nonmusical nature to the orchestra. We understand that many of our so-called ultramodernists have come to a barrier in the uses of the newer idioms. Such people as Stravinsky are working backward toward the more classical lines in form and expression. They are not, however, deserting the modern harmonic trends in their compositions, but are avoiding the neurotic showmanship in orchestration and the overindulgence in dissonance for the sake of effect. No longer are they so entirely out of sympathy with their predecessors nor are they as impatient as formerly with the expression of the inner-self rather than the outer-self. All of this portends greater and more lasting achievements. What we have left are the virtues of the experience, while the weaknesses have been absorbed. These virtues are the gain in the enrichment of harmony, the growth of the modern orchestra and the more serious consideration of the kind of expression to be interpreted.

INSTRUMENTAL MUSIC IN A SCHOOL FOR CRIPPLED CHILDREN

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THREE YEARS AGO in January, the Federal Music Project Division of the Works Progress Administration launched a program of instrumental music training at the Michael Dowling School for Crippled Children in Minneapolis. The WPA in a large measure still finances the work, which merits being made a permanent part of the school program.

From a small beginning, the work has spread until today instrumental instruction is provided not only for the Dowling pupils, but also for patients in the Shrine Hospital in Minneapolis; and in St. Paul for patients in the Gillette State Hospital for Crippled Children and for pupils in the Lindsay School for Crippled Children—all of which is an outgrowth of the work at Dowling School.

Of the 250 children enrolled at Dowling, there are at present 111 boys and girls receiving instrumental lessons and the school orchestra numbers forty-five members. The work first was offered to pupils from the fifth through the eighth grades, but today boys and girls in the lower grades are seeking an opportunity to play and parents are asking that their children be given lessons. To pupils in the lower grades instruction is offered if they show special ability or if the recommendation comes from the orthopedic surgeon because of the therapeutic benefits the child would derive.

Due to the large number of children to be taught, additional help has been provided. The Federal Music Project has furnished a teacher of flute for one day each week. He also assists with saxophone lessons. This instructor, who is blind but has the ability to play and teach others to play, cannot but inspire the boys and girls to rise above their handicaps.

In addition to this work, a highly trained teacher of violin gives his services one noon each week, assisting in the teaching of children who are violin pupils. At present, through the help of a member of the Rotary Club, a plan is being worked out whereby outstanding pupils in the Graduate School of the University of Minnesota can spend some time in helping with the instrumental work. One such student now is giving an hour each week.

When the work was begun at Dowling, there were no instruments owned by the school or by the pupils, as none of the children had had previous training. The first problem was that of securing instruments. Kind friends came to the rescue that first year and they are still helping. The need for instruments, music, and repairs made it almost imperative that a fund be established for that purpose. The alumni of the school, who appreciate the benefits that the children are deriving and who regret that such training was not made available to them, asked permission to raise money for such a fund as their project last year. Early in the fall an entertainment was given from which \$400 was realized. A few months later *The Star*, one of the Minneapolis newspapers which had assisted the alumni in giving publicity to their entertainment, sponsored a benefit concert which netted the school \$700. Again this year the same paper sponsored a similar concert, from which Dowling

received a check for \$650. This fund has made possible the purchase of many additional instruments for the school.

Instruments owned by the school are rented to the students at seventy-five cents a term. Children unable to pay are asked to perform some service for the school as their rental fee.

Pupils transferred to Marshall High School, the school Dowling pupils attend on completion of the eighth grade, are permitted the use of the Dowling instruments provided they are unable to secure an instrument at Marshall. The usual rental fee is charged. So eager are the children to continue their instrumental work and to play in the high school band or orchestra, that Dowling School wants nothing to interfere with the continued training. However, by the time the children reach high school, they usually manage in some way to own their instruments.

A problem in a school for crippled children which in a small measure hampers the work, is that of finding adequate time for lessons and of programming the pupils. The school day at Dowling is about thirty minutes shorter than the average school day, the academic work to be covered the same as that of regular schools, and in addition the pupils have a schedule of treatments and rest which take them from one to two hours out of class. It is necessary for the instrumental music teacher to see each classroom teacher individually and program his pupils after all treatment schedules have been arranged.

The orchestra at Dowling School meets for a thirty-five minute period four noons each week. That children will give up their noon hours for orchestra practice when their friends are outside playing, without having to be reminded or coaxed, is evidence of what instrumental music means to them. For them it is recreation, since in it they find pleasure, relaxation, and exercise.

In spite of the limited time and the great number of children included in the program, much progress has been made. The orchestra has many opportunities to play before interested audiences. People are impressed by what has been accomplished and by the apparent possibilities the work holds for handicapped pupils. This remarkable development is due to the energetic, sensible and enthusiastic support of the principal of the Dowling School, Gladys McAllister.

QUESTIONS AND ANSWERS

MR. BELSTROM: To teach crippled children to play requires an understanding and ingenious teacher, one who has infinite patience and tact. Dowling has found such a teacher in Mr. Clingman. It may be of interest to learn how he has met some of the problems that have confronted him and what he feels the training means to the students in his classes. Mr. Clingman, what types of cases do you encounter in your work with the children of Dowling School?

MR. CLINGMAN: Most common are spastic cases (more correctly named cerebral palsy) of which there are at present about eighty in the school. This is a condition due to injury at birth, which prevents correlation between brain centers controlling motion and the nerves and muscles, so that the child cannot reach or move as he wishes. There are about fifty-seven children who have been handicapped by infantile paralysis, approximately thirty-eight children who are limited in activity by heart condition, and smaller groups due to other diseases and to various accidental injuries.

Q. What is the first consideration when pupils register for instrumental music?

A. The first problem is deciding which instrument the child is best fitted to play. It is necessary to discover whether changes can be made in the instrument to help the child hold it in playing position. The school physician is consulted as to whether playing a certain instrument would in any way injure the child or whether the doctor has any preference as to the instrument the child should use. Sometimes the doctor recommends a child's playing a particular instrument because of the exercise involved, even before the child has registered for music.

Q. Can you give a few concrete examples of how you follow the doctor's suggestions?

A. In our orchestra is a girl who for years has had weak abdominal muscles; the breathing muscles needed exercise. We started her on a baritone horn, and the girl and the doctor agree in saying it is strengthening the weak muscles. Another girl has a crippled right arm, the elbow and wrist being stiff due to infantile paralysis. At the doctor's suggestion we have her using a cello for the needed exercise of her right arm. She ordinarily used the left arm for everything, and carried the right stiff and helpless. Another girl was terribly burned when her home was destroyed by fire. Her face was very badly disfigured and the flesh practically burned off both her hands. Surgeons are rebuilding fingers by frequent graftings of flesh taken from other parts of her body. The surgeons want exercise of these rebuilt fingers very soon after each operation, and they are glad that Jean has chosen a three-valve baritone, saying she is exercising these fingers without knowing it.

Q. What are a few of the most challenging cases you have worked with?

A. The first case was that of a girl born without hands; the right arm ended at the wrist, the left arm at the elbow. She wanted to play some musical instrument. After study and experiment we decided on a slide trombone, and from measurements and plaster casts of arms, a prominent band instrument manufacturer made a special trombone with attachments so she could hold it easily. This he presented to her. She has played solos for many groups, and has had first chair in the trombone section in the high school band. After her success with the trombone, her indomitable will led her to do limited playing on the piano, using the arms without any attachments for playing soprano and alto. She gets a real thrill, too, when she has a chance to play a pipe organ, using her feet which were also undeveloped. The success of this girl largely gave inspiration that prompted work for others at Dowling.

One of our most difficult spastic cases two years ago was unable to control arms and hands, and her legs were strapped in her wheel chair. Now she can use both hands quite well in playing the Hawaiian guitar, playing chords usually intended for tenor banjo, for hymns in a church hymnal. Whether the control comes from her reaction to music, the rhythm, or the fact that her mind is on the music rather than on the manipulation of her fingers, we are unable to determine, although we are inclined to believe the latter is the case. We use four girls on guitars in the school orchestra, as their handicaps at present prevent them from using other instruments. If improvement keeps on as is now indicated, they will have an opportunity to play on some other instrument, if they desire.

Q. What are some of the attachments or changes in instruments you have used?

A. The attachments on a trombone for the girl without hands is a

heavy cuff for the right arm, to which is riveted a hook that fastens to the slide, and three large rings on the bell portion for the upper part of the left arm. A stand for holding a string bass has been devised for a girl who, due to her handicap, could not hold it without danger of disastrous results. She now can play it in the usual position and it stays in the stand perfectly safe when rehearsal is over. A stand has been built to hold a trombone for a boy who has no arms. He handles the slide with his right foot. His pitch is not as correct as that of the girl, but he received a good start at the Lindsay School in St. Paul. We have used a few supports for trumpets and for a circular alto where the boy was not strong enough to hold it, due to one or both arms being weak from infantile paralysis.

Q. Isn't the musical progress slow?

A. In the case of some of the most seriously handicapped it is, while in many instances the children advance faster than normal children. Since the handicapped child cannot run and play out-of-doors to the extent other children do, he spends more time in practice, finding joy in this new avenue of expression.

Q. What study material do you use?

A. We make use of the books available from the music department of our city schools, using the *Universal Teacher Series* for beginners; then the regular orchestra books. Since I am certain Dowling pupils will get the greatest pleasure out of their music when they play at home from the community song books or church hymnals, we use such books in our rehearsals, teaching transposition, all instruments being used in either treble or bass clef. We have a French horn quartet, all reading from either clef, playing any of the four parts from the regular hymnal and transposing so that it will be in the right key to agree with the piano.

Q. Do you group your pupils for instruction or do you work mainly with individual pupils?

A. At first it is almost necessary that the instructor work with each pupil alone, for he must study the child and help him to find ways of holding and playing his instrument. Almost every case is an individual problem. As soon as possible, children are grouped because of the time saved and the advantage to the pupil. Because of program complications, it is often difficult to include some pupils in a group because they are not free at the time it meets and those pupils of necessity must be taught individually.

Q. Have you checked to find out how many former Dowling pupils now are playing in a high school band or orchestra?

A. Since I have been at Dowling, fifty-three pupils have passed from the eighth grade into high school. Of that number, forty-one have been transferred to Marshall High School, and ten of these pupils have played in the band and seven in the orchestra. The other twelve pupils were transferred to the high schools in their own districts; nine of whom are playing in either a band or orchestra.

Q. It might be of interest to know how the children and parents feel regarding this work. Can you give any of their reactions?

A. The girl without hands expressed herself as follows: "It is difficult for me to tell just how much music has meant to me. It might be expressed as an opening to a new and different life. Music has given me confidence in myself; confidence which has led to greater ease and poise. It has given me an opportunity to meet people and makes me feel that I, also, have something to give to others. Everyone needs something special for a variation in the

daily routine. For this some seek sports and games—I have music. I am grateful for this chance to enrich my life, and I am happy that others are having the same opportunity.”

The mother of the girl who is a serious spastic case said, “Music has been one of the best means that has been found of getting Mary to relax.”

Miss Dennison, superintendent of the Shrine Hospital in Minneapolis, in referring to the girl so badly burned, stated:

“A great deal of surgery was performed on Jean’s hands and although she was most coöperative, it was hard to get her to carry out the doctor’s orders for the exercise needed. When we started our orchestra, Jean was one of the first to join. Her hands were still bandaged so that she could only hold the slide trombone, but she was overjoyed by being in the group and being able to take an active part. We found that the exercises recommended for her case were automatically carried out with no conscious effort on her part. When the fingers were released from their dressings, exercises were given. The instructor then changed her instrument to the baritone horn, allowing more chance for finger exercise as well as giving her wider knowledge of the various horns. Music in the treatment of this patient has been of a therapeutic benefit as well as the delight of the child in her cultural attainment.”

Q. In what way do you feel there is any special value in instrumental music for crippled children?

A. Aside from the cultural and therapeutic values, the psychological and social benefits are of paramount importance. Being able to play a musical instrument as well or better than the physically normal child; being able to play so that others find pleasure in listening, gives a child new confidence in his own ability. It does something for his morale to know that he is wanted in the group because he, like others, has his contribution to make. No longer is he on the side lines feeling lonely and inferior, or welcomed only through pity, but he is a respected participant accepted on the same footing as the child without a handicap.

For the crippled child who has had instrumental music training and who has had the privilege of playing in a band or orchestra, life cannot but be richer and more satisfying and he cannot but be a more useful and contented citizen as a result.

Then, too, there is the possibility that for some, instrumental music may later prove a means of livelihood.

TECHNIQUES WHICH MAY BE EMPLOYED IN DEVELOPING THE EXCEPTIONAL CHILD

BEATRICE PERHAM KRONE



I AM SOMEWHAT CONCERNED to find that my topic has been changed to emphasize the *techniques* of working with the exceptional child in the classroom situation. The term *techniques* denotes a set method of procedure, with steps one, two, and three, all definitely outlined. I do not have any steps one, two, or three to offer, but if one accepts such guiding principles as *helping children of all levels to find new interests in music* as a *technique*, we shall count that as our first step.

If setting up a challenging environment within the classroom situation so that *children are stimulated to carry on independent and individual activities in music* is a *technique*, that will be step two. The third step should be that of allowing children to make some of their own discoveries in music; making new applications of skills they achieve, and guiding *only* when guidance on our part is necessary.

If these be accepted as working techniques employed in our music curriculum, we can then proceed to some discussion of our problem in working with handicapped and exceptional children in public schools.

Our democratic ideal of public school education is based upon the concept of maximum individual development, but not at the expense of the social group of which the individual is a part. The child has a right to develop his own powers and capacities, but he also has a definite social responsibility. As teachers of music we have tended to accept our responsibility to certain large groups, for we have planned courses of study which have been superimposed upon whole city systems. We have developed fine choirs, bigger bands, and excellent orchestras, in which the talented children can take part. But we have tended to neglect the still larger groups of average youngsters, often made up of children who need the enrichment of music in their lives even more than the talented ones may need the added pleasure which special organized music groups may bring.

This larger group of students is made up of individuals who are exceptional, average, and handicapped. By *handicapped*, I do not mean the deaf, blind, or crippled, but those who are morose, shy, supersensitive, timid, unhappy, self-conscious, and emotionally unstable. By *exceptional* I mean the child who is brilliant, resourceful, talented in the use of his hands, capable of unusual leadership, and so on. The average child needs no description. He is familiar to us all, and he probably has some of the qualities of both extremes.

The first group, the *handicapped* children, need confidence, compensation for definite lacks, a feeling of security and adequacy in group situations. They need to excel in something to maintain the respect of their classmates. They need individual hobbies which they can pursue at their own pace, and in their own leisure. Their needs are quite different from those of the talented children, for they are the ones whose voices are not of the choir caliber, who cannot afford an instrument, and who read music with difficulty, if at all. Does our music program provide opportunities for them, or are they expected to learn the same things the gifted children learn in the way of skills and techniques which are included in the traditional general music courses? If

you have wrestled with this question and have not yet explored the field of simple musical instruments, rhythms, and dramatizations, I suggest them to you as being well worth your investigation.

The exceptional child may not be talented in music—that is, not talented enough to make the special organizations. He, too, however, needs enriching experiences in music, and *he* needs hobbies which he can pursue at his own pace, leisurely, and without strain, or tension. How does our music program challenge him?

This is our problem, then, to build a program *for each class group* which meets the needs of the particular students within it, for every class group of thirty or more has its musically talented, its handicapped children, its average, and its exceptional students. Dividing them into groups, separating the good from the bad musically speaking, is not the best solution, even if we had the time and space to make such divisions. From the standpoint of good education it is not the best procedure because the average and handicapped *need* the enrichment which the talented students can bring to the group. Moreover, the talented children need the discipline, the social tolerance and understanding that come from working together with one's less talented neighbors. They need to develop an appreciation of the other fellow's problems and interests.

However, if a class group is always kept intact, the musically talented individuals will not be sufficiently challenged. There was a time, not so long ago, when the music teacher spent the bulk of his time and energy developing, even *exploiting* his talented students in order to acquire a reputation for turning out fine performing units. But socially-minded and clear-thinking superintendents and principals are impressing upon us now that we are not being paid for developing potential musicians. We are being paid to aid in carrying out the democratic ideal, which is to help *all* children find maximum enjoyment and development in music.

Our problem is to reconcile and mold into a working group those who are slow, backward or inexperienced in music, with those who are gifted musically, so that both groups are challenged to do their best as contributing members of a group. May I make one suggestion at this point? I take it all schools have choirs—ranging from the elementary level through the junior high school. The use of descants to folk songs, which the choirs may learn while the class group learns the original melody, is one splendid way of bringing together an entire classroom for each group is dependent upon the other group for a complete musical satisfaction.

To attempt to offer general solutions for this problem as it occurs in other schools would be presumptuous on my part. I can only speak of personal experiences in a situation where we are attempting to meet this difficulty.

For my own enlightenment and for the sake of an evaluation study which is now under way, I took a census of the types of activity being carried on by students from the first through the eighth grades, quite independently of the music teacher, with only occasional guidance from her. In almost every case these instances show how musically talented and average and handicapped children can work together, planning some of their experiences in music, and participating in carrying out those plans. This all went on within a month's time. These were among the activities:

First grade: "Quartet," consisting of three psaltery players, and one zyllophone player. Their "practicing" was done before school in the morning.

Second grade: Piano players transcribing numbers into staff notation, in order that a pianist could accompany a group of players on simple instruments.

Third grade: Robin Hood play in rhythms. Choices in music which would help them in the dramatization made by the children in coöperation with the music teacher.

Fourth grade: Using auto-harp accompaniments for their pioneer songs; teaching others.

Fourth grade: Compiling their own list of songs which would help them in their study of the South, from many and varied sources.

Fifth grade: Organizing a Mexican orchestra within their own class group to play for their singing and dancing. Orchestra given help by instrumental teacher whenever it was needed.

Fifth grade: Having their own orchestra of simple instruments, and teaching their classroom teacher to play the psaltery and auto-harp.

Sixth grade: "Seven Dwarfs" ensemble, practicing some of their Russian songs and dances. So called because there were seven in the group.

Sixth grade: Tonette groups all over the school system; some working on the little instrumental prelude to *Shepherd Lehl*. Independent rehearsing done with the help of talented students within their own group.

Sixth grade: Responsible for carrying on their own appreciation work. Planning with their teacher. Their seriousness in carrying out this program evident. This was only one part of the appreciation work carried on during the year.

Seventh grade: Study of operas. Demands for records and for my playing scores for them. *Aida*, *Carmen*, *Hansel and Gretel*.

Seventh grade: Boy soprano who is acquiring his own repertory (with guidance) and then helps in planning the singing periods—often around his songs, with particular emphasis on the songs of Stephen Foster.

Seventh grade: Special group of descant singers, meeting only when there is a need; as in preparing an assembly program; music for a play, and so on.

Eighth grade: Group editing radio programs for the whole school; writing timely articles for their school paper and magazine.

An all-school production of "*Hansel and Gretel*"—where the audience sings the music, and the characters do the acting. This did not occur in our own situation, but in a neighboring town, and with great success.

In the high school children are much more capable of working independently and purposefully. They need guidance, of course, but the will-to-do and the actual work is their own.

The development of individual interests and well-defined purposes and continuous growth in music for each child, regardless of his degree of talent, can only be achieved by maintaining a flexible curriculum which can be changed whenever necessary *and for as long as necessary* to meet the needs and immediate interests of each group. It can only be achieved with the finest type of coöperation and careful planning on the part of classroom teacher, music teacher, and the children themselves. It cannot be achieved until the music teacher is willing to see herself as a teacher of children first, and music afterwards.

In conclusion, I would like to make clear that we are not thinking of an "either-or" proposition—*either* a program largely given over to developing fine musical organizations in which the talented children participate, *or* a program of music experiences in which only the average, run-of-the-mill students can participate. A democratic procedure will require a careful blending of the two. The results depend on the teacher's own sense of values.

RADIO PROGRAM SELECTION

LORRAINE M. MARTIN

High School of Commerce, San Francisco, California



I HAVE BEEN asked to tell you briefly about a project that I have been carrying on in the High School of Commerce in San Francisco, with the purpose of raising the standard of students' selection of radio programs. The project has been a definite part of my work for the last three years. I use the word *definite* advisedly, as long before 1936 we were preparing all classes for the Standard Symphony Hour on Thursday evening, and we also often discussed, before the scheduled broadcast, outstanding programs that would be of general interest.

After this plan had been going on, with variations, for several years, several factors urged me to evaluate what we were doing. First, I questioned the carry-over value (what would happen if students were left to their own devices), which made me wonder if the time spent on this work warranted its continuance. Second, a study of the location and type of school, the type of student, and the opportunities open to the students, also made me realize that the radio could be contributing more adequately to an enriched student life.

A word or two about the school in which the project was carried on may not be amiss. We are one of the large regional high schools of San Francisco, with an enrollment of about 2,600. We teach college preparatory, as well as commercial subjects. Our students are cosmopolitan, the student body being composed of nearly all nationalities and levels, although the majority come from what is commonly called the middle class. The school is located in the Civic Center, a block from the Opera House, and two blocks from the Civic Auditorium—the two places where most of San Francisco's musical life is centered.

Knowing that a majority lived within a mile radius of the school, we felt it doubly incumbent upon us to prepare them for the musical opportunities offered within a few blocks of home. These opportunities are tangible and take two forms: First, we have many musical events well within the financial reach of our students—for example, to mention a few, municipally sponsored symphonic concerts, moderately priced opera, and young people's symphony concerts. Second, high school music students may usher at Friday afternoon symphony programs, and often for other musical affairs in the evenings.

I felt, then, that the radio could do much not only to prepare our students to enjoy intelligently the rich advantages now offered to them on the radio and in the concert hall, but also to make them ardent music lovers of the future; for on them depend the development and support of our musical heritage.

The first step in the project was to ascertain to what programs students were listening. One Monday, in each class I asked, "What radio programs did you hear yesterday?" As the various programs were mentioned, I listed them, asked how many had listened to each, and recorded the numbers. The check-up took about two or three minutes after roll call.

By the following Monday, I had a complete day-by-day record of the programs to which each class had listened, together with the number of students who had listened to each. This first check showed that the majority had listened to swing, news, and variety shows. The students were not told why I was asking the questions, but they couldn't help notice that a majority of hands went up for the swing programs. My only comment was, "Well,

swing is one of our modern idioms of expression, so of course you listen to it." At no time was there any condemnation of the programs to which they had been listening.

I continued this seemingly casual check for three weeks so that I could get an average, and thus make sure there were no great variations due to special features. On the Monday of the fourth week, after the check, I told them of an excellent program that was to be broadcast that evening and mentioned the internationally known soloist who would appear on it. As he is one of our American singers who had a struggle to reach the top, I told them about his early life and thus produced an element of personal interest. Then came the challenge, "Perhaps some of you would like to hear this program." I put the name of the program, station, and time on the board, and had each student list it on a piece of binder paper, which we called from then on a radio sheet. The next day the check-up showed some had listened and enjoyed it. Those who had, put a new enthusiasm into the listening activities of the class. Each day we listed another excellent program. No programs were suggested for Friday night, but on Friday we listed the outstanding programs for Saturday and Sunday.

On the following Monday, I collected the radio sheets on which each student had checked the recommended programs to which he had listened. This was my own check on the individual student's personal growth. This record in no way affected the report card grade.

One point, that I wish to stress, is that the whole project has been worked out without credit being given or deducted from the students' records for listening or non-listening. I have felt that if the question of credit entered the project, we would defeat our purpose, for the reason that some students would listen to raise grades rather than for the enjoyment of the better programs.

Also, as this was a venture for them into new fields, they were not asked to listen to a complete program. Often a student would say, "I listened to half the program," and the answer would be, "Fine."

This plan was continued for several weeks with one exception. Students began saying, "I would like to listen to some of these programs but I am busy at that time" or "I am working then. Is there another program to which I could listen?" As a result the radio sheet began to grow.

Each day we would list two or three outstanding programs that would be broadcast between four o'clock in the afternoon and ten o'clock in the evening. Each week the radio sheet was made, day by day, and at the end of three or four weeks I had accomplished with it what I had planned. Students were able to give the outstanding programs, station, and time from memory.

The programs that were listed first were those that provided rare educational opportunities combined with good entertainment. For instance, we included the following: Monday, the Firestone program; Thursday, the Standard Symphony; Saturday morning, the Metropolitan opera; Saturday evening, the NBC Symphony; Sunday, the Magic Key, the New York Philharmonic, and the Sunday Evening Concert. During the last two years, we added to our list the broadcasts of the San Francisco Opera Company. The programs selected for other days were the best offered by the local stations.

During the project our bulletin board carried pictures of a seating chart for a symphony orchestra, and pictures of celebrities to appear as conductors or soloists.

The statistics always show the same trend, an increasing interest in

symphonic, operatic, concert, and better variety programs, and a drop of about 33½ per cent a week in the number of swing programs.

At the present time I continue the radio sheet throughout the term, but the first term the project was used, I tried one other test. After four weeks of collecting radio sheets, I announced one Monday that until further notice we would discontinue them. I wished to see if the students would continue listening to the listed programs, if their attention were not called to them daily. During this period I made no mention of radio programs but students often voluntarily commented on outstanding programs and discussed them.

Three or four weeks elapsed before I again asked, "What programs did you listen to last evening?" The result was gratifying. While the statistics showed a slight falling off from the record established the week before the radio sheet had been discontinued, they also showed a marked improvement over those I had collected at the time the project was started.

Has the project been worth while? I think so. Statistics gathered from a survey at the beginning of this term help to prove my point: Four classes, totaling 140 students, that had worked on radio sheets, listened over one week end to 133 programs of swing, which is less than one program a student. The fifth class of 32 students, the beginning group which had had no listening direction, listened to 128 swing programs, which is an average of four to a student.

At the end of last term I asked the students to evaluate the radio sheet. The answers were encouraging. Let me quote a few: "It has increased my knowledge and appreciation of good music." Another, "It has made me take notice of better programs." A third, "It has made me understand how good music sounds and what it really is."

The quotation I am going to close with sums up, I think, the objective of all our teaching. When I read this comment from a young student, I was satisfied the project was worth while—"It helps me to appreciate the finer things of life."



AN EXPERIMENT IN BROADCASTING TO THE RURAL SCHOOLS OF BRITISH COLUMBIA

MILDRED McMANUS

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FOR THE PAST YEAR in British Columbia an interesting experiment in broadcasting to rural schools has been going on. Now British Columbia is a large province; if we add the areas of Washington, Oregon, Idaho and Montana we have a total greater by only one-tenth than the area of this province. The population is about one-fifth that of these four states. Some seven hundred elementary rural schools are found here.

In the summer of 1937 the Department of Education appointed a committee to investigate the possibilities of radio in the schools. Apparently no data was available as to the proven value of radio as an educational instrument; the best type and best length of program for elementary children was unknown; only twenty-six radios were discovered in schools outside the city of Vancouver; the upper two-thirds of the province could not get reception from CBR, the Canadian Broadcasting Corporation station in Vancouver. So

the committee decided to experiment with certain aims in mind: radio was to be used as education, not publicity; all programs were to be designed with the needs of the rural school in mind; schools were to be encouraged to equip themselves with radios; a transcription of each program was to be made and sent to Prince Rupert where it was to be heard one week later, and thence to Grande Prairie, Alberta, where it would be heard two weeks later. After an initial ten weeks' trial, the committee came to the conclusion that radio in the school room can be very worth while if properly used, if programs are excellently conceived and presented, if reception is good, if preparatory and follow-up work on the part of the classroom teacher is effectively done; and that probably twenty to twenty-five minutes is the most suitable program length for the average elementary school. The scope of the whole experiment was then enlarged to include two music programs per week.

The aim in the music broadcasts was threefold: to enrich the musical experience of rural school groups; to integrate with the provincial Course of Study, and to set fine standards of performance. The initial program, Musical Pathways, has now finished its third series—with ten broadcasts last spring, eight last fall, and eight this winter. Musical Pathways has finally come to be a program suitable for the upper grades, say, from grades five to eight. As the conclusion of twenty to twenty-five minutes of music, the Radio Postman appears to answer children's letters. The winter series dealt with "Continental Music." For instance, the actual program for Spain was as follows:

Music of Spain

- I. a. In the Green Month of May.
b. Basque Lullaby.
c. The Open Road.
(These three songs were sung by a children's choir.)
- II. Seguidilla *Albeniz*
- III. Andalucia *Granados*
- IV. Habanera (Carmen) *Bizet*

Teachers discovered very early that children participate in these programs in three ways: through the art of listening itself, through singing or humming with the soloist in a familiar song, and through conducting or moving to music. On each week's program appeared one new song to learn. To assist in listening, "Signposts" were placed on the blackboard or in the children's notebooks. Teachers soon were aware that the better prepared the class was, the more effective was the broadcast. Many rural teachers built their year's work in music around these programs.

The Junior Series inaugurated last fall had features which made them attractive to the very young listener. Starting with a composite program for grades one to four, it has now taken the form of a split program of twelve minutes for grades one and two (followed by a march interlude) and then a fifteen-minute program for grades three and four. The march interlude allowed a change of classes to the radio room or, in rural schools, a change of position and a chance to relax. This junior program must have been unique, for it was able to hold the attention of six-year-olds! Here is a sample from the series, Mother Goose and Her Music, for grades one and two:

- I. a. My Lady's Garden.
b. Cross Patch.
c. Humpty Dumpty.

- II. a. The Barefoot Goslings (Hansel and Gretel).
b. Dance in the Cottage.
- III. Percussion Band I (a) and (b) above.
- IV. Review Song I (c) above.

A great amount of review was an outstanding feature of this program: for instance, of the three nursery rhymes appearing in Section I, the first two were review songs and the third a new song. These tunes were further impressed by being heard as instrumental solos. Thus, the listeners became acquainted with the violin, flute, piccolo, clarinet and trumpet. In the percussion band work, which was of a very simple nature, the nursery rhymes appeared again, this time as piano numbers with two or three instruments added. The children listening in took an active part in this work. The last program of a series, a complete review, was always popular with the children and useful for the teacher.

You may wonder how these programs were organized. First, the supervisor of music in the Vancouver schools working with me drew up the actual material to be used. Then three committees of six teachers each worked with us preparing scripts, criticizing production and relaying reactions of their pupils. Perhaps no really fine program on the air is the work of one mind. Ours took several—and the committees of Vancouver teachers who assisted us, together with the staff at CBR (whose facilities were always available), made the whole project possible and effective. Certain characters were necessary for our three programs: Mother Goose was taken by a Vancouver teacher, and Jack and Jill were pupils of hers. The second program for grades three and four required one character—Alice—and this was again taken by a teacher. On Musical Pathways, our senior program, we had a third teacher, a man this time, as our guide. Each program was planned with a maximum time for music and a minimum time for script. The script, of course, was to give point and plot; for instance, each Tuesday Jack and Jill visited Mother Goose, who sang for them and played upon her Magic Music Box. In the Alice series, all the listeners went with Alice through the looking glass to that wonderful place called "Melodyland," where one needed but to wish for a tune for it to be heard. In the senior series, the listeners went down musical pathways of discovery with their guide.

The children have appreciated these music broadcasts. One small girl, who lives in that pioneer country in the north known as the Peace River, writes in part as follows:

"I hear your programs from CFBP; this station broadcasts them every night at five-thirty for us, as many schools in the Peace River country haven't radios. When it got down to about forty below zero we all wanted to sit by the fire and go to sleep, but when the clock struck five-thirty we were wide awake and tuning to the Educational Program."

The appreciation of the children, the enthusiasm and assistance of the teachers, the encouragement from unnumbered sources throughout the province—all have made these broadcast experiences very wonderful. We believe that the music programs have acquainted children with some fine music artistically performed; we believe they have roused interest and participation; we also believe they have been of assistance to the rural teacher ill-equipped for music teaching. For good hard work, real fun, for a job with infinite possibilities—I commend to you the building of music programs in a Radio School!

THE PREPARATORY INSTRUMENTS—SOME SCIENTIFIC ASPECTS

LAWRENCE W. CHIDESTER AND ARNOLD M. SMALL



FOR AT LEAST ten years, preparatory instruments¹ have been an important part of many school music curriculums. Literally tens of thousands are now in use in our schools. Proponents claim the preparatory instrument helps bridge the gap in the curriculum between rhythm bands of the kindergarten, first and second grades, and the instrumental classes of the fifth grade; it serves as a talent scout; it incites interest in music; it focuses attention upon pitch discrimination, recognition of rhythmic patterns, melodic phrasing, elementary theory, coordination of mind and muscle, music appreciation, part singing and playing; it gives the child a technical foundation which can be transferred to band and orchestral instruments. These and other arguments are made familiar by advertisements and practice. In rebuttal, many teachers believe these advantages can be obtained just as easily, and perhaps more effectively, by an early introduction to standard band and orchestral instruments. However, as a result of actual experience, many schools give credit to preparatory instruments for initiating successful bands and orchestras.

Considering the widespread use, the many desirable objectives, and proved worth as well as debatable values of preparatory instruments in some school music curriculums, a thorough physical analysis of their musical qualities might prove helpful at this time.² Three factors especially merit attention: tone quality, intonation, and dynamic range. These are usually a matter of conjecture in a judgment of preparatory instruments because their evaluation depends as much upon objective evidence as upon subjective judgment, and the former has not been available heretofore.

Tone quality, for example, is complex and involves a physical analysis of overtone structure. The ultimate interpretation of the physical result, however, ought to be tempered by the aesthetic judgment of a representative group of persons as to the tones analyzed.³ *Intonation* is largely a matter of ear training, assuming adequate basic pitch discrimination; and yet a good instrument, in tune with itself throughout its range, can help the inexperienced child master this important musical element. The third factor, *dynamic range*, is closely allied to the others, but a desirable dynamic range in and of itself is a prerequisite for expressive performance. This range is a factor which can be determined most accurately by objective analysis.

[*Music Educators Journal*, March and May, 1940]

[NOTE: Mr. Chidester is assistant professor of music, Western Reserve University, Cleveland; Mr. Small is professor of music and director of research in Psychology of Music at the State University of Iowa, Iowa City. This study was initiated and carried out, for the most part, in the Psychological Laboratory at the State University of Iowa.]

¹ A preparatory instrument is here considered as any instrument of the flageolet type, such as recorder, flute douce, shepherd's pipe, Saxette, Claroler, Clarette, Tonette, etc. The term *preparatory* is used instead of "pre-band," or similar names in common vogue, upon the suggestion of the Editorial Board. As one member of the Board stated, "Inasmuch as such matters as pitch discrimination, recognition of rhythmic patterns, coordination of mind and muscles are important to vocal as well as instrumental skills, it would seem that the word *preparatory* might well be substituted for *pre-band* in all references to these instruments. As a matter of fact, the instruments are now so variously referred to as pre-band, pre-orchestra, etc., that it seems advisable for all concerned to use a more general term in order that the instruments of this type may be properly identified in the nomenclature of the music educator." In this, the authors heartily concur.

² Such investigations have been made of certain orchestral and band instruments, but not, so far as we know, of preparatory instruments. See Carl E. Seashore, *Psychology of Music* [New York: McGraw-Hill, 1938] Chaps. 17, 18, 19.

³ The authors have made such a psychological test, but the results are not presented here.

These three musical qualities bear analysis in any instrument, but they are especially important in an instrument which is intended to give a child his introduction to musical training. This paper presents a study of these factors solely from a *physical* point of view. As stated above, certain psychological aspects are also important and have been studied.

I. TONE QUALITY: THE PHYSICAL APPROACH

A physical approach to the question of tone quality in any instrument must involve an acoustical analysis of its overtone structure. Our goal is to describe the tone of preparatory instruments, throughout their range, in terms of the number, relative intensity, and distribution of the partials or overtones. This description will result in a timbre analysis of the tone, and may serve as a basis for correlating the physical structure with such advertised characteristics as "flute-like," "pure," "much richer," "mellow," "warm," "colorful," etc.

For this investigation two instruments were selected for thorough analysis—the Bamboo Pipe and the Saxette; while four others—the Flute Douce, Clarinet, Recorder, and Tonette—were limited to an analysis of one comparable tone on each. This procedure seemed justified for several reasons: (1) the Bamboo Pipe represents European usage, while the Saxette is a popular American instrument; (2) the Bamboo Pipe is made of wood, while the Saxette is made of metal; (3) the single sample tones on the other four instruments showed no drastic difference in overtone structure from the Bamboo Pipe and the Saxette.

Standard procedure for this type of investigation, as used in the University of Iowa Laboratory and described by Small,⁴ was followed. This involved the stages listed below:

(1) Photographing the twenty-four tones on 32 mm. movie film. The instruments were played in an acoustically treated room (noise reduction coefficient of approximately .90), each in a fixed position nine inches from the microphone.

(2) Enlarging the waves to a specified wave length.

(3) Mechanical analysis of the waves with a Henrici Analyzer.

(4) Computing the relative energy in the partials of each tone expressed in decibels.⁵

(5) Plotting acoustic spectra of the waves.

The results are given in the accompanying acoustic spectra. "Each vertical bar represents a partial. A zero represents the absence of a partial or its appearance at such a low intensity that it could not be measured. The height of the bar represents the intensity of the partial with respect to the total intensity of the original tone (that is, with respect to the reference level); its place on the horizontal scale indicates the frequency (pitch) of the partial. The vertical or intensity legend is in terms of decibels and covers a range of thirty. The horizontal or pitch legend is in cycles of vibration per second,"⁶ beginning with C₄ (one octave above middle C), which is the fundamental for all these instruments.

⁴ Arnold M. Small, "The Violin in the Laboratory." *Proceedings of the Music Teachers National Association*, 1938, pp. 88-110.

⁵ A change in intensity of a tone of one decibel represents a change of approximately 26 per cent from its previous intensity. For a fairly large number of conditions this is about the smallest change which the ear can detect.

⁶ Arnold M. Small, *op. cit.*, p. 90.

The results for the Bamboo Pipe are presented in Figure 1A. It is apparent that these tones are very simple as far as the presence of overtones is concerned; only one tone had as many as six partials, while two had as few as three partials. These tones are quite pure compared to the complex, rich tone of the G-string on the violin, which has as many as twenty-four partials. Another striking fact is that the number of partials did not diminish as the fundamental frequency (pitch) was increased; this is contrary to results obtained for string and wind instruments in other studies.

No notable gaps in the ascending natural harmonic series appear in these tones. Since eight of the nine had five or less partials, we find only the octave, fifth, fourth, and third sounding simultaneously in the majority of the tones. A more unusual case is that of G_4 , which had a strong fundamental and only weak third and ninth partials.

It may be observed that the vertical bars in these spectra are of unequal height and that the first bar in every instance is much higher than the others. This indicates that the intensity distribution among the partials was far from uniform and that most of the energy of each tone was concentrated in the fundamental. The tone D_4 typifies the average spectrum of this instrument; that is, a strong fundamental with each succeeding partial tending to diminish in intensity.

Finally, there seems to be no great difference between the natural and over-blown registers. What small differences do appear are not consistent and are probably not significant.

The results for the Saxette are presented in Figure 1B. These tones consistently had one or two more partials than the average tone of the Bamboo Pipe. Again we find the striking fact that the number of partials did not diminish as the fundamental frequency was increased. The tone G_4 here also had a strong fundamental with three succeeding partials and then a gap until the ninth partial. A brief glance at Figure 1C shows that G_4 on the other four preparatory instruments displayed somewhat this same form.

For all the tones of the Saxette most of the energy was also concentrated in the fundamental, although this first partial was slightly weaker than in the tones of the Bamboo Pipe. The larger number of partials present and the reduced energy in the fundamental lead to the conclusion that the tones of this instrument are slightly less pure than those of the Bamboo Pipe. The spectra for tones in the natural and overblown registers again show no obvious difference.

Figure 1C presents spectra of the same tone, G_4 on the other four preparatory instruments and two tones, D_4 and D_5 , on a Bamboo Pipe constructed with its fundamental at D_4 instead of C_4 . First, it is apparent that this sample tone, G_4 , on the four instruments, is very similar in overtone structure to the same tone on the Bamboo Pipe and Saxette. In general, G_4 on all the instruments had a strong fundamental, five, six, or seven partials, and several gaps in the harmonic series. Four of the six instruments at this tone had some energy in the ninth and tenth partials. This is in contrast to all the other tones on the Bamboo Pipe and Saxette, none of which had any energy in such high partials.

Analysis of the two tones on the D-Bamboo Pipe seems to show that changing the fundamental pitch of this instrument has little or no effect on its overtone structure (compare with C_4 and C_5 in Fig. 1A).

The foregoing analysis gives in graphical form the physical structure of

the tones of preparatory instruments. They were found to be relatively pure and were chiefly characterized by a strong fundamental. Other partials were present to a limited degree, but the number did not decrease as higher notes were played, as is the case with the voice and wind instruments generally.

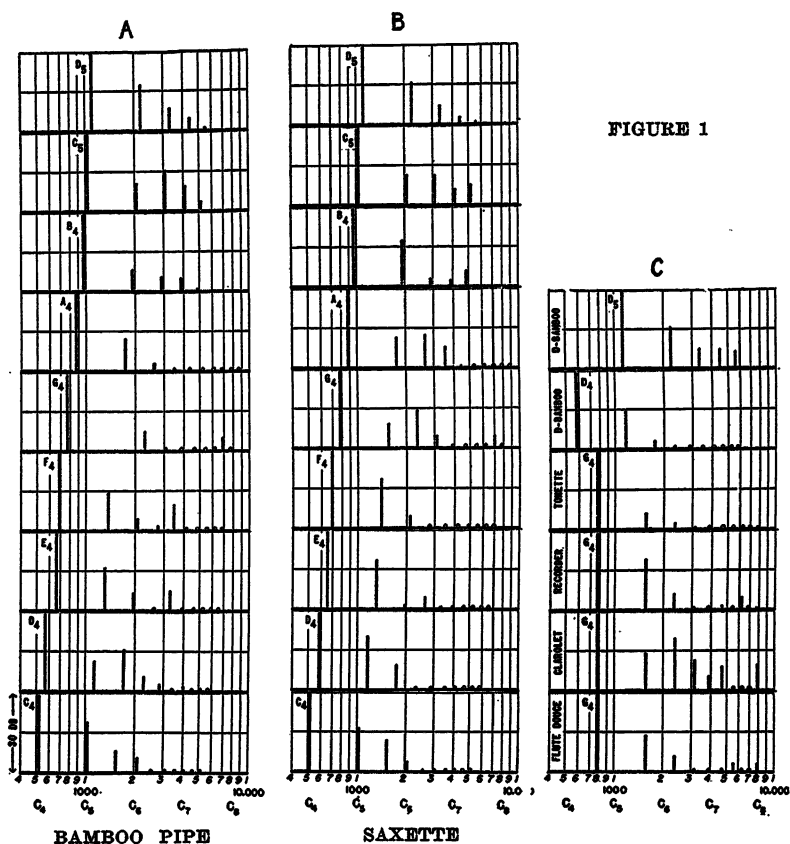


FIGURE 1

The tone of preparatory instruments has been described and advertised as flutelike. This statement is true only in so far as flute and preparatory instrument tones, in a comparable frequency range, have the greater proportion of their intensity concentrated in the first partial or fundamental. However, the higher flute tones have 100 per cent of their intensity in the fundamental[†] while comparable tones on preparatory instruments show a variation from 88 per cent to 99 per cent of the intensity in the fundamental. Furthermore, flute tones above C_4 (512 v.s.) have a maximum of three partials, while preparatory instrument tones have as many as seven partials and never less than three. This is actually not as great a difference as might appear, be-

[†] See Carl E. Seashore, *op. cit.*, pp. 194-95.

cause the total intensity of the preparatory instrument tone is so small,⁸ and such a large proportion of it is concentrated in the fundamental, that the upper partials must be very weak indeed. To gain some concept of the effect of this low total intensity upon the upper partials present, it is helpful to consider only the upper half of each acoustic spectrum, which represents an intensity range of 15 decibels instead of 30. If this were done, many of the upper partials would disappear entirely, and incidentally the overtone structure would more nearly approximate that of the flute.

On the other hand, the continuous presence of about an equal number of partials, regardless of the fundamental pitch, may possibly be due to the fact that the resonating capacity of these instruments is slight. This would permit the edge-tone partials to appear consistently from one tone to another, since none is resonated to the exclusion of others.

An examination of acoustic spectra for other instruments shows little, if any, similarity to those of preparatory instruments.⁹

Since the differences in overtone structure of the six instruments evidently cannot be used as a basis for tone quality preference, variations discovered in the aesthetic judgment of this factor might be explained in terms of *sonance*, a word which was coined in the Iowa laboratory to describe *successive* changes and fusions which take place within a tone from moment to moment; as contrasted with *timbre*, which is the *simultaneous* presence or fusion of the fundamental and its overtones at a given moment. One of the most important aspects of sonance in preparatory instruments is the presence of noise factors which are due to edge-tone effects.¹⁰ As explained above, these edge-tone effects, or inharmonics, are consistently present to a degree determined by the mouthpiece of the respective instruments. If the edge of the orifice is not straight and fine, a rough and breathy quality is easily perceived by the ear. Since the instruments employ mouthpieces with varying degrees of unevenness in their orifices, their tone quality, as perceived, does vary.

In summarizing this section of the study we can say: (1) The tone of preparatory instruments is relatively pure. (2) Partial above the fundamental are consistently present but, due to their relatively low intensity, are probably not very significant. (3) The tone approximates flutelikeness. (4) Its overtone structure is not similar to other wind and string instruments. (5) Preference for the tone of one preparatory instrument over another seems to be best accounted for in terms of *sonance* rather than *timbre*.

II. INTONATION

While intonation is largely a matter of ear training, a good instrument, in tune with itself throughout its range, can do much to help the inexperienced child master this important musical element. Since preparatory instruments are widely used in the early grades, an analysis of their intonation would seem to be highly desirable. The concept of intonation is a matter of common knowledge among musicians, and hence we need to present here only the bare facts which resulted from our analysis of preparatory instruments.

A Tonoscope was used for the study, following a procedure described by

⁸ See Part III of this study.

⁹ See Carl E. Seashore, *op. cit.*, pp. 190-97.

¹⁰ Edge-tone effects may be caused by a change in blast of the air-stream, by the height of the orifice, by the contour of the cutting edge, by the presence or absence of side blinkers, and by other factors.

TABLE I
Intonation of Six Preparatory Instruments in Terms of .05 Whole Tone or
More Deviation from Equal Temperament.

<i>Instrument</i>	<i>Number Sharp</i>	<i>Number Flat</i>	<i>Number* Exact</i>	<i>Average Deviation</i>
Flute Douce.....	0	1	8	.01
Recorder.....	2	2	5	.03
Bamboo Pipe.....	4	1	4	.04
Clarolet.....	0	4	5	.05
Saxette.....	4	2	3	.06
Tonette.....	4	1	4	.09

* or too small a deviation to be perceived.

Seashore.¹¹ The same performer as in Part I played the six preparatory instruments in a fixed position before the microphone, producing as clear and steady a tone as possible without tampering with the fundamental intonation. Readings were taken by an assistant and checked by a third person. The standard used was the equal tempered scale, because the Tonoscope is so constructed. Comparison with either the natural or Pythagorean scales can readily be made.

Figure 2 presents in graphical form the results of the analysis. Successive half-steps beginning with C₄ are shown on the abscissa, or horizontal scale. Units on the ordinate, or vertical scale represent .05 of a whole tone, and the zero point indicates exact intonation in the tempered scale. Tones which were sharp are given in plus (+) values above the zero line; tones which were flat are given in minus (—) values below the zero line.

In interpreting the findings it must be kept in mind that the measurements made were on conditions present in the sound field; they are not necessarily representative of the perception or aesthetic judgment of these conditions. In fact, it is safe to say that any deviation smaller than .05 of a whole tone in the frequency range of preparatory instruments is not perceived by the average ear.¹² A study of Figure 2 will offer a comparison of the intonation of the six instruments at specific pitches. Table I gives a digest of Figure 2. Since some of the preparatory instruments are not built to produce all chromatics, only the tones in the diatonic scale of C from C₄ up to and including D₅ were considered.

It will be noted that the three European instruments have better intonation than the three American instruments. In fact, none of the European instruments has an average deviation from tempered scale of as much as .05 of a whole tone.

III. DYNAMIC RANGE

An adequate dynamic or intensity range is a prerequisite to expressive performance on any instrument. Also a fairly uniform range of intensity should be possible for all tones. Here again young children should have instruments which permit supple dynamic changes without undue effort or distortion of tone and intonation.

The measurement of range presented in this study is in terms of intensity of tone, not perceived loudness. Total intensity measurements were made with

¹¹ Carl E. Seashore, "The Measurement of Pitch Intonation with the Tonoscope in Singing and Playing," *Univ. of Iowa Studies on Aims and Progress of Research*, No. 172, 1929, especially Part III.

¹² See Arnold M. Small, "An Objective Analysis of Artistic Violin Performance," *Univ. of Iowa Studies in Psychology of Music*, Vol. IV, footnote 6, p. 194.

a calibrated voltmeter which was bridged across the output of a four-stage oscillograph amplifier. The same performer played the six instruments in a fixed position before the microphone. The reference level for intensity was the softest possible tone on each instrument which could be played clearly and in tune for an interval of a few seconds. Obviously, this reference level varied with each instrument. Readings for the highest degree of intensity for each of the tones were taken at a point where intonation began to be affected.

Figure 2 includes a graph of dynamic range of the six instruments. Successive steps in the diatonic scale beginning with C_4 are shown on the horizontal scale. Units on the vertical scale represent 5 decibels. It should be recalled that a change in intensity of one decibel is about the smallest change which the ear can detect. Also it should be borne in mind that the horizontal or zero line represents a different reference level for each instrument, since some were capable of softer tones than others.

The greatest dynamic range for any individual tone on any of the six instruments was 14 decibels, and this was attained in only two cases. For the most part, the intensity range of preparatory instruments is very small. The average range for each instrument follows:

Recorder	9.3 db
Clarolet	8.0
Saxette	6.8
Tonette	6.0
Bamboo Pipe	4.3
Flute Douce	3.0

Compared to the flute, which is considered to have the smallest intensity range of any standard wind instrument, preparatory instrument tones are weak indeed, and none can be considered adequate for expressive individual performance. The flute has a range of about 12 to 27 decibels, with the average about 18 db.¹³ The greatest intensity range employed by violinists is about 30 decibels.¹⁴

The ease of overblowing the register of preparatory instruments is an undesirable characteristic. A glance at the intensity range of the fundamental of the six instruments tells the ease with which the register might be overblown in each case. A large db. value means that the instrument is difficult to overblow; in this regard the Tonette and the Recorder rank high, with intensity ranges in their fundamentals of 14 and 13 db. respectively. A small db. value means that the instrument is likely to overblow easily; the Clarolet, Bamboo Pipe, Saxette, and Flute Douce have intensity ranges in their fundamentals of only 7.5, 5, and 1 db. respectively.

The main conclusion from this section of the study is that preparatory instruments have such a small dynamic range that the most expressive performance is difficult to achieve. There is not much choice between the types of instruments in this regard, and hence children are likely to be handicapped in attempting to play with dynamic variation on any preparatory instrument.

In concluding this report, the authors wish to reiterate that the subject has been approached solely from the physical point of view; nothing has been said about the aesthetic or psychological judgment of preparatory instruments, which should be a necessary complement to this study. The main objective has been to obtain acoustical knowledge of preparatory instruments comparable to that which is available for other wind instruments.

¹³ From an unpublished study made in the Iowa Laboratory by Frank Noyes.

¹⁴ See Arnold M. Small, "An Objective Analysis of Artistic Violin Performance," *op cit.*

CONTINUATION

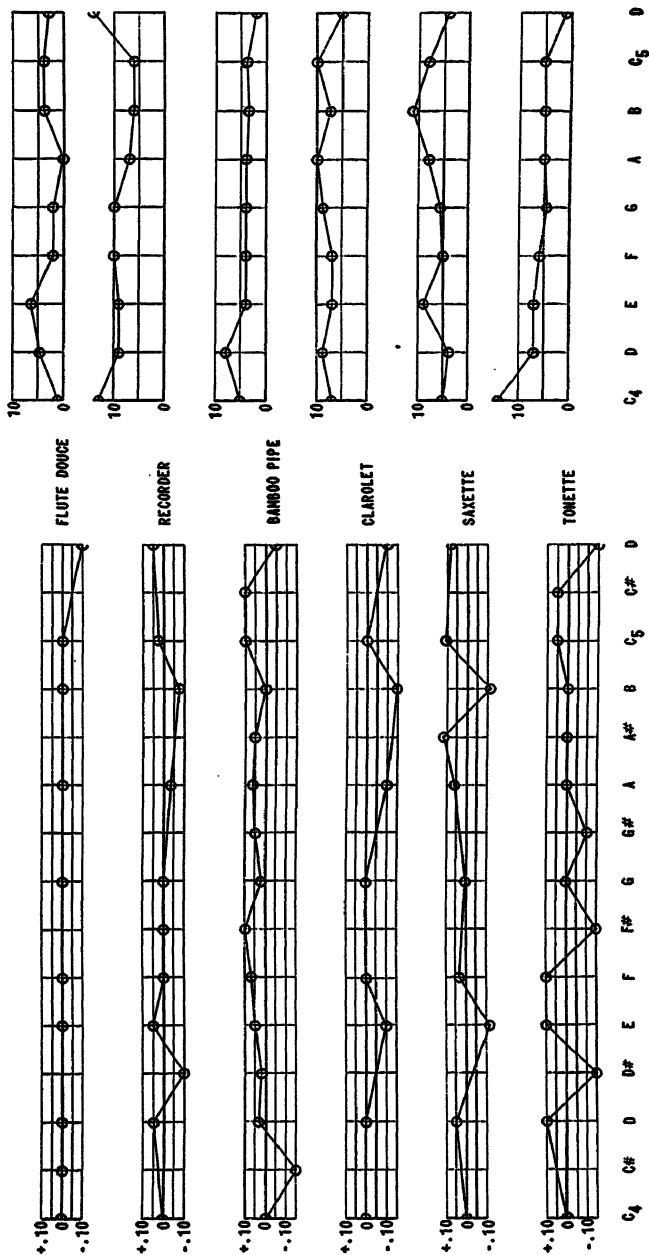


FIGURE 2

Intonation and dynamic range of preparatory instruments. Intonation is in terms of parts of a whole tone deviation from equal-tempered scale. Horizontal zero line therefore represents perfect intonation in equal temperament. Dynamic range is in terms of decibels above the softest possible tone which is used as zero in the figure for each tone. The circles indicate the experimental values for the tones studied.

SECTION III
CURRENT TRENDS IN MUSIC EDUCATION

CURRICULUM PROBLEMS AND TRENDS

OUTLINE OF "A PROGRAM FOR MUSIC EDUCATION"
REPORT OF THE MUSIC EDUCATION RESEARCH COUNCIL

ADMINISTRATION

WHAT'S AHEAD IN MUSIC EDUCATION—M.E.N.C. SEMINAR SYMPOSIUM

COURSES OF STUDY AND SCHEDULES

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CREATIVE MUSIC APPRECIATION GUIDANCE

STATE PROGRAMS OF MUSIC EDUCATION

MUSIC IN RURAL SCHOOLS

MUSIC EDUCATION AND IMPORTANT CURRICULAR TRENDS

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THE MATTER of important curricular trends is not new. Neither are progressive movements in education new, yet the tendency is to think of a traditional school as one thing and a progressive school as another, with never a possibility of the two meeting, when in truth the tradition of the schools of this country has been one of steady progress in direct relation to the social purposes they have been called upon to serve.

From the beginning, there has existed a close coördination between our social and educational schemes. Before this country became an independent nation, here were a people come to a new world for religious freedom. Because of this, the education of those earlier years was religious in theme. When the authorities and traditions of the old world were cast off and a new democracy born, the religious theme was transformed to one civic in character. It was necessary for a struggling republic to develop citizens who could be individually free and at the same time socially responsible. So through the years of frontier life, while taming nature and building national institutions, the civic and social theme remained uppermost in educational thought.

The next great change in the American scene was a result of the war between the states, when the union became a fact. Subsequently, there arose a period of expansion which not only increased national wealth, but likewise made possible the amassing of great private fortunes. Education, in consequence, took on a new kind of social significance, narrower and more personal in implication. The majority of people looked upon an education as something individually profitable, both financially and socially. Going to college paid because you met the right people; going through high school helped to get a better job. Whatever the reason, the public has continued to keep faith with its schools, to believe in educational opportunity for all, until literally the schools of our time are populated with "all the children of all the people," whose education is an undertaking without parallel in the history of any other nation.

Therefore, after more than a century, American schools are again faced with civic and social responsibilities similar to those confronting our forefathers, for today the democratic way of life is having to prove its rightness and efficacy in a new world. We are once more a pioneer people exploring and adventuring on a new front, endeavoring this time to conquer social instead of physical difficulties, to develop and refine human instead of natural resources.

We have no precedent to guide us in making adjustments to the rapid changes being effected by scientific and technologic advances. As a result, our present state of chaotic experimentation in social, economic, governmental and educational affairs is symptomatic of a recognized need for more progressive methods of achieving a more effective social integration. And once more we find education accenting the social theme; for, no matter what the plan is called or how it operates, this same purpose underlies all of the newer school programs. The aim is to improve human quality and human living by a continuous enlarging of common interests and coöperative endeavors, sympathetically understood and intelligently undertaken. None of this conflicts with the aims of music education. And when we consider our past in relation to social and educational progress, music has been neither behind nor on the outside. Singing in the churches, singing schools for the improvement of religious

services, and later in the young democracy, public school music, have gone hand in hand with public education in helping to elevate community culture. The period of social aggrandizement saw the rise of conservatories and private teachers and music took on the added value of becoming a prized social accomplishment. The past few decades have seen a shift back to renewed emphasis upon community activities.

Throughout, our record shows a merging of new values with old. The chances are that we shall continue to find ways of doing this even in a curriculum transcending subject-matter divisions. For there is no denying the fact that the important trends are away *from* the subject program *toward* some form of experience curriculum. Since we shrink from giving up the true and tried for trial and error, most schools are approaching complete integration cautiously, or at least by easy stages. One way is to get around banishing subjects by finding some synthesizing idea about which a unity may be contrived. The aim is to concentrate by simplification. Some programs are therefore fused, coördinated, cored, or correlated. Of these methods, correlation is the most familiar. It has been practiced in some form ever since I have been in school work, though I am not sure that we always clearly understood its purpose. Since I have become better acquainted with the philosophy of so-called progressive education, I am beginning to believe that the correct thing to say of most of the current programs is that they are correlations designed for the purpose of promoting integrating learners. For it is not literature or painting that we wish primarily to reinforce with musical associations, but we hope that in combination they will draw out a stronger response from our pupils. For what we should value above all else is a completeness of response which will constitute an experience in the sense of a unity which lifts the occasion above the commonplace. An individual gripped by such an experience is stirred usually to seek relationships, digging into himself, calling upon past experiences, remembering, associating, confirming, rejecting, planning, and eventually projecting the reconstructed self over to others. In short, integrative growth is likely to flower in creative expression. Or to put it another way, experience thus achieves continuity.

The business of education is to keep such growth continuous by means of learning activities which will correlate the real world of living with the formal world of studies. Neither a completely integrated program nor an entire experience curriculum would advocate discarding either subjects or learning from books. Indeed, the theory of growth through reconstructed experience is rooted in the belief that learning is never finished because life is not static, that studies, subjects, knowledge, books and skills are not ends but means of supplementing actual experience, thereby becoming functional in developing integrative personal and social growth.

I should like to push this a little farther. Sometimes words get in the way of meaning, for the paradoxical reason that they mean too much. This is what has happened to *integration*. The simplest approach to its significance in educational theory is to think of it as a process of organic growth, all parts combining to render functional service to the whole. Growth of this kind is a result of vitality plus the right environmental conditions, for all living things are dependent upon their ability to interact satisfactorily with the world about them. For example, most of us have at some time enjoyed planning, directing, and tending the growth of a plant. We dig about its roots and transplant it to another environment if need be. We provide support when necessary. We give it water, sun, and fertilization. We protect it from the blighting effects of wind and cold. And the plant responds by sending out

tendrils which drink in moisture; it uncurls its delicate shoots to the warmth of the sun, and rich earth, and is transformed into glowing colors and delicious perfumes. We have done what we could to direct and make possible the kind of growth desired.

Integrative social growth requires nurture too, just as a plant, or a child, or a puppy or a kitten does when a special kind of development is sought. Therefore, educators are endeavoring to learn how to plan experiences of the kind and quality most likely to help growing and learning personalities to reach out, to gather in and to assimilate the nutriment provided. Again, like the plant, the self not only takes in, but it gives back; integrative growth being retroactive. The individual draws sustenance from the social environment and in turn enriches the group with his own unique contribution.

When a school program is one of correlated, fused or coördinated subjects it is presumably a way of fertilizing, a way of improving the conditions of learning. And this it can be, provided it omits no significant contribution to human thought and experience. Leaving out music or the arts would be betraying its purpose, which is to free and to broaden social relationships through heightening appreciative understanding.

Activity and experience programs eliminate subjects, as such, striving to effect a proper balance between actual experience and formal knowledge, therefore *placing meaning before formula* in the learning process. Music is truly an integral part of programs of this type, since it is so conspicuous a means of enlarging experience and vitalizing activity. Moreover, as the learner or the personality is the end, music is an influential means of expanding and refining personality through creative expression.

In most prevalent operation throughout the country is the core curriculum, social studies being the core. As many of us know from working with it, this is a well-organized system which has found favor with both administrators and teachers. Music and the other arts are invited to coöperative, but in the effort to do so the majority of music teachers feel that music is not accorded an intrinsic role in the scheme. I hear over and over again from teachers, "What shall I do about working in the core curriculum?" My answer is: Be true both to the integrity of your subject and to the principles directing the progress of the social science theme in current educational trends. Music is not called upon to be an adjunct to some other field. Our business is not to be second-rate social studies teachers, but to see that individual pupils, class groups and student bodies get the finest possible *social experience* through music. Why could we not match such themes as "The Expansion of Man's Knowledge of the Universe" with "The Expansion of Experience through Music" or "Power over Nature's Forces" with "Power over Ideas through Musical Expression?"

Recently I worked on a program where the theme of a series of units for a second grade was *interdependence*. The overview showed how men, in gaining more control over nature, became as a consequence less self-contained as family and community groups. The first application of the theme was to the home—the interdependence of the people therein, and in turn their dependence upon the milkman, merchant, farmer, groceryman and others for the necessities of life. The beginning unit was *The Home*, followed by *The Community*. My conception of carrying out the social science aims as well as those of music education was not to teach a few songs about mother, father and baby, or the child's work and play at home. Rather it was to provide musical experiences for those children that would take possession of the whole of them in response, so that each would find in himself a song that he could call "my song"

to take home in his heart, "memorized unaware." The chances are that he will become a finer member of the home and community if we set for ourselves the task of providing him with unforgettable musical experiences instead of superficial correlations. It seems to me that the memorable experience is not only socializing, but that it is also an aspect of interdependence. Teachers, schools, music and classmates are part of the child's environment, and in right combination they become forces working together to produce finer expressions and finer qualities of personality.

In the upper grades we find boys and girls studying firsthand such social problems as housing, crime, and labor troubles. No doubt it is a good thing to compare observation and facts with study and theory, but this should be counteracted by something in which youth can really function. No matter how much young people who are minors know about social and economic problems and their social implications, they are powerless to act. Even if this is getting away from formal knowledge into experience, it is not actual in the real sense of their being able to do something about it. This kind of experience appears to come much nearer tearing apart than drawing together youthful personality growth. We are failing in our support of the social aims of contemporary educational movements unless we provide ample opportunities for our young people to enter into experiences which are unifying, harmonizing and composing. Music does this. A single song can be the most integrating happening in the course of a day, a week or a month. Feeling unites more readily than fact. An integrated culture is not possible unless the whole of man is considered. And the youth, the adult and the child—all have aesthetic as well as intellectual and practical needs. The mission of music is to see that this is adequately met insofar as one art can supply it. But music will be obliged to perform its social function by virtue of its own logic. In so doing, its working in the learner will act as a powerful reinforcement of teaching in other areas. Neither we who wish to cooperate nor those who desire our help should doubt this outcome, for a pupil moved by musical experiences becomes an integrating learner.

The demand for music as an integral part of social and educational schemes was never so urgent as now. A culture tending toward the mechanistic, the scientific and the materialistic requires a balance which can be attained only by pursuing and discovering those continuing values of life that find embodiment in the arts.

Not long since I worked with some very little folks who were engaged in a study of the universe. They learned amazing things about the movement of tides, the magnetic power of the moon and its influence upon earth and sea. These are fascinating and perhaps useful things to learn; however, they are but one way of viewing the universe. The child and the artist in man has not been destroyed by the magnitude of his knowledge. The sensitive poet, for all that he knows of time and tide, still hears music in the wind and waves. Debussy and Mendelssohn have succeeded in transmuting moonlight into music that has recaptured for all time moments of enchantment which may be ours to cherish forevermore. Music teachers are fortunate in having many such priceless possessions which they want to share with others. When I am with large groups of my co-workers, as has been my privilege in the last few weeks, I am deeply moved by the generosity, the sincerity, the faith and the enthusiasm of music educators. In spirit alone, we have something to give to the curriculum, to the world!

Let us see to it that we continue to give—as always—freely, but with growing wisdom.

OUTLINE OF A PROGRAM FOR MUSIC EDUCATION

A REPORT TO THE MUSIC EDUCATION RESEARCH COUNCIL

Adopted by the Music Educators National Conference, Los Angeles, 1940



AT THE 1940 biennial meeting of the Music Educators National Conference, the Music Education Research Council presented as a preliminary report the outline of "A Program for Music Education" on which the Council has been working for several years. The complete report is scheduled for publication in 1941, and will include nine sections as follows: (1) Philosophy and Psychology of Music Education; (2) Preschool—Kindergarten Music; (3) Primary Music; (4) Intermediate Music; (5) Junior High School Music; (6) Senior High School Music; (7) Music Materials; (8) Administrative Problems in Music Education; (9) Bibliography.

The outline which follows, and which was approved at the 1940 meeting in Los Angeles, covers the entire program.

[Note: The report will be published in one volume, and also in three separate units as follows: (1) Preschool—Kindergarten, Primary and Intermediate Divisions; (2) Junior and Senior High School Divisions; (3) Administrative Problems, Music Materials and Bibliography.]

PRESCHOOL AND KINDERGARTEN

INTRODUCTORY STATEMENT

2. Dancing and Singing Games

I. AREAS OF INSTRUCTION

D. Playing an Instrument

A. Listening

E. Creative Activity

1. To enjoy
2. To learn by rote

II. EVIDENCES OF GROWTH AND ATTAINMENT

B. Singing

III. PROBLEMS OF ADMINISTRATION

C. Motion to Music

1. Eurythmics
 - a. Semi-directed
 - b. Directed

A. Organization and Schedules

B. Books, Supplies and Equipment

PRIMARY GRADES

Grades I, II, III

INTRODUCTORY STATEMENT

E. Creative Activity

I. AREAS OF INSTRUCTION

1. Performance
2. Composition

A. Listening

F. Introduction to Notation—Eye Training

1. To enjoy
2. To learn by rote
3. To train the ear

II. THE RADIO IN MUSIC EDUCATION

B. Singing

III. PROVISION FOR INDIVIDUAL DIFFERENCES

1. Voice Training
2. Song Study
3. Choir Experience
4. Assembly Singing

IV. CORRELATION AND INTEGRATION

C. Motion to Music

1. Mimetic Play
2. Eurythmics
3. Dancing and Singing Games

V. EVIDENCES OF GROWTH AND ATTAINMENT

D. Playing an Instrument

VI. PROBLEMS OF ADMINISTRATION

1. Rhythm Band
2. Instrumental Classes
3. Orchestra

A. Organization and Schedules

B. Textbooks, Supplies and Equipment

INTERMEDIATE GRADES

Grades IV, V, VI

INTRODUCTORY STATEMENT

I. AREAS OF INSTRUCTION

A. Listening

1. Enjoyment
2. Learning by rote
3. Specific ear training
4. Concert preparation

B. Singing

1. Voice Training
2. Song Study
3. Choir Experience
4. Assembly Singing

C. Motion to Music

1. Eurythmics
2. Dancing
3. Dramatization

D. Playing an Instrument

1. Instrumental Classes
2. Ensembles
3. Orchestras

E. Creative Activity

1. Performance
2. Composition

F. Music Reading

II. THE RADIO IN MUSIC EDUCATION

III. PROVISION FOR INDIVIDUAL DIFFERENCES

IV. CORRELATION AND INTEGRATION

V. EVIDENCES OF GROWTH AND ATTAINMENT

VI. PROBLEMS OF ADMINISTRATION

*A. Organization and Schedules**B. Textbooks, Supplies and Equipment*

JUNIOR HIGH SCHOOL GRADES

Grades VII, VIII, IX

INTRODUCTORY STATEMENT

A. Junior High School Characteristics

1. Age for Acquiring Skills
2. Desire of the Individual for Successful Experience
3. Interest in Adventures in Socialization
4. Emotional and Romantic Tendencies

*B. Developing Abilities for Worth-while Recreation**C. Developing Self-Direction of Pupils*

I. AREAS OF INSTRUCTION

*A. General Course in Music—Required**B. Vocal Music*

1. Choral Groups
2. Ensembles
3. Class Voice Instruction

C. Instrumental Music

1. Orchestra
2. Band
3. Ensemble
4. Class Instrumental Instruction

*D. Listening Course in the Literature of Music**E. Theoretical Studies in Music*

II. PROVISION FOR INDIVIDUAL DIFFERENCES

*A. Discovery, Exploration and Guidance**B. Various Types and Levels of Music Courses**C. Individual Adjustments within the Class Unit*

III. CORRELATION AND INTEGRATION

*A. Understanding Nations and People through Music**B. Vitalizing Other School Activities*

IV. EVIDENCES OF GROWTH AND ATTAINMENT

*A. The Individual**B. The Group*

V. THE ASSEMBLY AND OTHER PROGRAMS FOR STUDENTS

A. Assembly Music Programs

1. Singing by Entire Student Body
2. Appearance of School Musical Organizations
3. Appearance of Outside Musical Artists

*B. Recitals and Concerts by Student Artists**C. Educational Concerts**D. Musical Programs in the Community*

VI. RADIO, SOUND PICTURES, AND VISUAL AIDS

*A. Modern Inventions in the Schoolroom**B. Utilizing Outside Resources*

VII. THE USE OF THE LIBRARY BY MUSIC STUDENTS

VIII. CREDITS FOR OUTSIDE STUDY WITH PRIVATE MUSIC TEACHERS

IX. PROBLEMS OF ADMINISTRATION

*A. Organization, Guidance, Schedules and Credits**B. Textbooks, Supplies, Housing and Equipment*

SENIOR HIGH SCHOOL GRADES

Grades X, XI, XII

INTRODUCTORY STATEMENT

- A. *The Purpose of Music Education in the High School*
- B. *A Music Program Designed to Meet the Varying Needs of High School Students*
- C. *Capitalizing Musical Abilities Developed in the Lower Grades*

I. AREAS OF INSTRUCTION

- A. *General Course in Music—An Appreciation Course Open to All Students*
- B. *Vocal Music*
 - 1. Choral Groups
 - 2. Ensembles
 - 3. Class Voice Instruction
- C. *Instrumental Music*
 - 1. Orchestra
 - 2. Band
 - 3. Ensemble
 - 4. Class Instrumental Instruction
- D. *A Listening Course in the Literature and History of Music*
- E. *Theoretical Studies in Music*

II. PROVISIONS FOR INDIVIDUAL DIFFERENCES

- A. *Various Types and Levels of Music Courses*
- B. *Individual Adjustments within the Class Unit*

III. CORRELATION AND INTEGRATION

IV. EVIDENCES OF GROWTH AND ATTAINMENT

- A. *The Individual*
- B. *The Group*

V. THE ASSEMBLY AND OTHER PROGRAMS FOR STUDENTS

- A. *Assembly Music Programs*
 - 1. Singing by Entire Student Body
 - 2. Appearance of School Musical Organizations
 - 3. Appearance of Outside Musical Artists
- B. *Recitals and Concerts by Student Artists*
- C. *Educational Concerts*

VI. SCHOOL, MUSICAL ORGANIZATIONS AND THE COMMUNITY

VII. RADIO, SOUND PICTURES AND VISUAL AIDS

VIII. THE USE OF THE LIBRARY BY MUSIC STUDENTS

IX. CREDITS FOR OUTSIDE STUDY WITH PRIVATE MUSIC TEACHERS

X. PROBLEMS OF ADMINISTRATION

- A. *Organization, Guidance, Schedules and Credits*
 - 1. The Music Major and the Music Minor
 - 2. The Subject Load of Students
 - 3. Meeting College Entrance Requirements
 - 4. Adjustment to the State Courses of Study
- B. *Textbooks, Supplies, Housing and Equipment*

WHAT'S AHEAD IN MUSIC EDUCATION?

M.E.N.C. SEMINAR DIGESTS

GLENN GILDERSLEEVE, *General Chairman*



EXPLANATION: The 1940 M.E.N.C. "Seminar Special" left Chicago via the Santa Fe Railroad, March 27, en route to the biennial convention at Los Angeles. Our three days of westward travel were planned so as to combine professional conversation around the above central theme with sight-seeing, including an inspiring day at the Grand Canyon. Of course, the trip provided an unusual occasion for the renewing of old and the making of new friendships. And thus profit and pleasure were balanced.

It was a remarkable opportunity for many of us to make our first visit to the Far West—to follow the trail of our westward expansion—to see and comprehend the vast geographical resources of our nation—to feel the spirit of adventure that still permeates western living and thinking—to comprehend more fully the meaning of the American Way in democracy and education. —G. G.

INTRODUCTION: Following are some of the related and unrelated forces in American living and American education which have thrust themselves into our thinking during the last decade and which need to be considered in recommending the wisest educational procedures for the next decade and in determining ways of making music function to its fullest in those procedures:

An emotional unrest and lack of security among adolescents caused by the depression and lack of unemployment is seen in various manifestations—vagrant youth..youth and crime..jitterbugs..raising of compulsory attendance age and retention of many in high school who formerly were absorbed in industry..CCC camps..breakdown of local support of schools and relief, old-age pensioning, music through WPA..with federal assistance the building of many school plants beyond the local ability to support..organized opposition to increased taxation by strong and influential groups..oversupply of teachers..raising of certification requirements..school reactions against departmentalization, specialists, supervisors, contests..marked increase in number employed in popular or jazz field..a tremendous increase in use of radio and phonograph records..a new philosophy of education which emphasizes the importance of educating the whole child—his body and his emotions, as well as his mind..a new psychology setting forth the organismic approach to learning in contrast to the older atomistic approach.

On the basis of the changing trends in education during the past decade, we predict and recommend during the next decade the particular emphases given in the following reports of the seminar group leaders.

Rural School Music

EDITH M. KELLER

State Supervisor of Music, Ohio

(1) That the value of music as an important factor in everyday living be constantly stressed in the general educational program and that administrators be convinced of their responsibility along this line.

(2) That greater emphases be given to the musical training of the elementary teacher.

(3) That some supervision is by all means advisable.

(4) That minimum equipment include a phonograph and suitable records for singing, listening and rhythmic work for the rural teacher with limited ability and training.

(5) That simple melody instruments be used which will stimulate interest and encourage creative work.

(6) That colleges, universities and normal schools training teachers exercise leadership in music in the immediate territory served.

(7) That city teachers and supervisors show interest and help in their rural localities, whenever and wherever possible.

(8) That Sectional Conference presidents write to state directors of education in their sections, recommending that music be included in the curriculum of every school and that some members of the state staff be responsible for help in promoting and organizing the program.

Elementary Music

GRACE PIERCE

Lowell (Mass.) State Teachers College

(1) That the child be considered as an individual rather than solely as a member of a group, with less emphasis on mass teaching and more on the individual development of the child's soul as well as his mind and body, the task of the teacher being to guide him to find beauty in all his musical experience, joy and satisfaction in individual accomplishment, and an eagerness to be a worthy member of his group.

(2) That rhythmic training be strongly stressed in all grades with special emphasis placed on bodily response to much music in the primary grades with a consistent effort to unify dancing, music, poetry, and art.

(3) That a definite rhythmic response to the printed symbol, in both vocal and instrumental expression, be systematically employed in the upper grades.

(4) That a closer correlation be maintained between vocal and instrumental activities in grades one to six, inclusive, proceeding on the basis that vocal experience is of inestimable value to the student taking up the study of any instrument.

Preparing and Improving Grade Teachers

J. HENRY FRANCIS

Charleston, West Virginia

(1) Music is an essential factor in building a cultured and happy people; it is a necessary part of our school program—as fundamental as English, the “three R’s,” or any of the other traditional subjects. The regular teacher, therefore, should be prepared to teach music efficiently and sympathetically.

(2) Such teacher training will call for an adjustment of the curriculum to the end that all students, whatever their previous background and training, may receive adequate instruction in music.

(3) Until such a program has become general, we suggest that graduates of teacher-training institutions be certified accordingly, and accepted conditionally.

(4) Further, in view of the importance of the proper use of the voice, we recommend that teacher-training courses include definite provisions for voice culture.

Integration

ARTHUR E. WARD

Montclair, N. J.

(1) There is a growing feeling that successful integration and “Broad-fields” (the newer term) can not be such without a fundamental development in all subjects, including music and art. This includes the continuance of the

pursuit of all regular subjects on a time schedule with the "Broadfields" program going on, over and above the regular scheduled work in the skilled subjects.

(2) Integration has reached its height as an entity in itself. Many of the more forward thinking people realize that skill in the fundamentals of all subjects is necessary to good integration.

(3) Music is benefiting through integration. New phases have been tapped. Music is coming to belong to everyone more and more. Teachers of the academic subjects are becoming more and more at home with music. Integration is fast eliminating the idiosyncracies of music, especially from the standpoint of the development of the music teacher and student, and the attitude of all education.

Junior High School Music

FRANCES SMITH CATRON

Supervisor of Music, Ponca City, Oklahoma

(1) Our group leans to the opinion that the ideals which already have been expressed regarding music on this level, taken as a whole, are considerably ahead of the practices.

(2) General music classes should be required in the seventh, eighth, and ninth grades, at any rate the ninth grade should be enriched; and that those pupils showing aptitude for music should be given a larger opportunity to lay a better foundation for what the pupils might want to follow later.

(3) We are of the opinion that theory and harmony courses should be offered at this level more generally.

(4) Emphasis should be placed on smaller classes in all departments in order to afford more individual attention to the pupils.

(5) We see no lessening of interest in the instrumental field and in choruses of mixed voices, girls' voices, and boys' voices.

(6) We believe that increasing interest will be shown in providing junior high school boys with opportunities to sing together. This involves better preparation on the part of the teacher in caring for the boy's voice at this crucial point in his development.

(7) We believe in the next decade more encouragement will be given small ensembles, thereby giving the talented and industrious child better opportunity to develop his individual bent in music.

(8) Radio and moving picture corporations will take an increasingly larger part in music education at this level. We hope these will receive encouragement in patronage for the better types of music.

(9) We predict publishers will be more concerned with publications suited to this age.

(10) The colleges providing teacher training will have a greater task before them. Leadership and musical equipment of the music teacher is of prime importance. The teacher's personality and attitude toward this restless age comes first, the other things may be added.

(11) We must realize that in the public schools music and other arts cannot exist for themselves alone. They must contribute more significantly than they have in the past to the influencing of the character of these young

people. For many of them the junior high school marks the end of their school days.

(12) The music teacher in the next decade must, more than ever before, search his conscience for an answer to the question "Am I doing all I can to have music make a significant contribution in the development of loyal and efficient citizens of our democracy?"

High School Vocal Music

GEORGE LINDSAY

Director of Music, Philadelphia (Pa.) Public Schools

(1) Choral competitions have turned toward the festival and festival rating plan.

(2) Less emphasis upon a cappella choirs in favor of larger accompanied choruses.

(3) Interest in combining chorus and orchestra as accompaniment, or in combined ensembles.

(4) Great increase in class voice instruction taught by school music teachers.

(5) More consideration of adjustment of choral materials to level of class capacity and interest.

(6) Recognition of value of fine choral music in vitalizing other subjects in correlation.

(7) Greater development of interest of graduates in amateur choral organizations in church, community, and in small ensembles in the home.

(8) Increase in carry-over into assembly of part songs learned in class.

(9) General use of sound recording of school choruses and solo singing.

(10) Definite interest in vocal models supplied by sound film, radio, and records.

(11) A great increase in artistic vocal performance.

(12) We recommend an increase in emphasis upon fundamentals and basic techniques in high school grades.

Relationships of Private Teachers with School Music

MILDRED LEWIS

University of Kentucky

Factors affecting the status of private teachers:

(1) Curtailment of private teaching during the economic depression.

(2) Standards required of teachers of applied music for high school credit narrowed the field.

(3) Removal of the social stimulus for performing ability because better music available by radio and recording.

(4) Class work in applied music in many instances has been taken over by the schools.

The work of the private teacher and the school music supervisor should complement each other to the extent that in looking to the future, these recommendations are offered:

(1) That the school music supervisor work in closer coöperation with the private teacher.

(2) That the work of the private teacher be motivated by pupil participation in school groups.

(3) That gracious recognition be given to the private teacher for the beneficial contributions his pupil makes to the school groups.

(4) Show the private teacher that class work in school is not in competition with the studio but can be used to promote interest in private study.

(5) Recognize that a greater skill can be developed among advanced students under the guidance of the private teacher than under group instruction.

(6) The school and the private teacher should unite their interests and efforts for the fullest development of the pupil's capabilities.

Music Supervision

MARTINA McDONALD

State Supervisor of Music, Massachusetts

Because the newer teaching practices are based on a progressive philosophy rather than on a mechanistic view of psychology, with the definite objective of the improvement of the whole learning situation, we recommend the following adaptations of supervisory technique:

(1) That supervision and administration be more interrelated.

(2) That supervision be patterned after successful teaching techniques.

(3) That supervision be more cooperative, more democratic, more objective, more comprehensive, and more experimental.

Instrumental Music

ARTHUR GORANSON

Supervisor of Music, Jamestown, New York

We believe that instrumental music possesses the following unique values for integrating the personality of the child.

Individual Integration:

(1) It offers a direct outlet for emotional expression for those who do not receive satisfaction through singing.

(2) It enriches and sustains spiritual experiences in addition to those gained through singing and playing.

(3) It fosters a spirit of coöperation, develops self-control and cultivates poise.

(4) It develops motor coördination.

(5) It contributes generously to mental and physical health.

(6) It provides a means for discovering and fostering the development of high grade musical talent.

Social Integration:

(1) The inherent character of instrumental music is a valuable factor in helping the individual to adjust himself socially.

(2) It contributes to the power of self-control when interacting with society.

(3) By social participation in various amateur groups the pupil's leisure time activities are enriched.

We believe that because of these values *all* school children should have

an opportunity during their school life to study an instrument, whether or not that instrument is primarily a band or orchestra instrument. We further believe that he should have this chance to play an instrument irrespective of the findings of any music talent test given to him.

The group suggests that the conference consider the following trends in instrumental procedures in planning its policies for the next decade:

(1) That there is a trend toward an increased number of instrumental groups and an enlarged membership within these groups.

(2) That there is an increased trend toward curricular practices which indicate greater freedom for the personality of the child, thus permitting a fuller opportunity for instrumental music in the curriculum.

(3) That there tends to be a fuller program of teaching instrumental music in the elementary schools.

(4) That there is a tendency toward far greater correlation of instrumental and vocal music in the primary grades.

(5) That we are aware of the need for a reclassification of national competition—festival regulations.

The group recommends:

(1) That there be a national committee representing the various organizations which are concerned with instrumental music, to coöperate with national school administrative organizations in regulating instrumental music practices throughout the country.

(2) That we devise a plan for promoting countrywide interest in developing better string sections in the orchestras of schools.

(3) That we provide wide exposure to all kinds of musical experiences for the children from kindergarten through senior high school.

(4) That we use all available media to disseminate information concerning opportunities in public school music for children, so that these advantages may be clearly understood by all adults in the community.

College and University Music

LOWELL M. TILSON

State Teachers College, Terre Haute, Indiana

(1) There will be a demand for higher standards of admission to curriculums in music education, both as to native capacity and achievement. It also seems fair to predict that some kind of an accrediting agency for departments in colleges and universities offering such curriculums will be set up.

(2) The tendency will be to increase the period of study to five years of under-graduate work for students who wish to prepare for music supervision.

(3) There will be a tendency to place more emphasis on musicianship through intensive study in some one performance field with broad contacts in other applied fields, and emphasis on more functional study of theory.

The Radio in Music Education

ALTON O'STEEN

Ohio State University

(1) The radio will become more important as a medium for presenting school music groups to the public and to other school groups.

(2) The number of broadcasting stations operated by regional, state, and

local educational systems and the use of these for broadcasting to the classroom will increase.

(3) Radio listening in the classroom will become an important supplementary aid to music teaching, especially in listening, singing, and rhythmic work. Such use of radio will probably increase the need for music teachers; it will certainly not supplant teachers of any kind.

(4) Music teachers will become increasingly aware of the beauty and vitality of much of the music heard by students on the radio and elsewhere outside of school; and they will broaden their program, especially in junior and senior high school general music classes, to include such music as the current popular songs, recordings of the popular orchestras, and the songs used informally at home, at parties, and in summer camps. This broadened program will have as its main purpose the functioning of music in the lives of boys and girls now and in their later life.

(5) The use of transcriptions and recordings, both for broadcasting to schools and for the classroom, will increase greatly.

Areas of Cultural Growth Through Music for High School Students Not Members of Highly Selected Groups

SAMUEL T. BURNS

Professor of School Music, Indiana University

This report deals with students for whom music is not a major interest, that is, with those who are not members of bands, orchestras, special choruses. How large is this group? A poll of our discussion members indicated that 80 to 90 per cent of our high school students participate in no organized music activities. If these estimates are true, then we are guilty of enormous neglect of the musical needs of the mass of our students. *What are the causes of this neglect?* The following were suggested:

(1) An honest belief on the part of some music educators that music is for the chosen few.

(2) The desire of leaders to enhance their own reputations as directors leading to neglect of students who cannot qualify as members of the highly selected, virtuoso performing organizations.

(3) College entrance requirements that stress only courses acceptable from the academic viewpoint.

(4) Ignorance of the values of music on the part of school administrators with consequent failure to facilitate music offerings for the larger number of students.

(5) Musical offerings so divorced from the life of the students that only a relatively small number are interested.

In view of the anticipated careful scrutiny of all school activities within the coming decade, music teachers and administrators will probably give *more attention to this neglected majority*, if for no other reason than common sense protection of their jobs. Such attention will lead to *more musical activities serving social and recreational ends* rather than ends exclusively artistic. Such activities are:

(1) Much greater attention to unison singing.

(2) More part-singing of the informal type, in which the harmonies are improvised rather than learned.

(3) The use of material, a prime requisite of which shall be its interest to the students.

(4) More creative musical activity drawing its inspiration from events of general school interest.

(5) The development of informal non-credit activities in music, largely student directed: (a) Listening clubs, using recordings and radio; (b) Informal instrumental groups, using not only the usual legitimate instruments, but also social—or play instruments—guitar, ukelele, occarina, recorder, harmonica, etc.

Factors essential to the success of this program:

(1) Consistent effort to bring music more vitally into the teaching of other subjects in the high school curriculum.

(2) Recognition by the music teacher that he must take the initiative in developing these correlative possibilities.

(3) Inclusion in the methods courses, of subjects other than music, of units showing how music may be made an effective contributor to the teaching of other subjects.

Relationship of School and Church Music

D. STERLING WHEELWRIGHT

Director, Washington Chapel, Church of Jesus Christ of L.D.S.

Recent years have revealed a new growth in youth and adult church choirs, and disclosed one of the greatest opportunities for the carry-over of talents and skills into after-school life.

In view of the fact that churches are looking more and more toward the public schools for both leadership and choir membership, and considering that already an impressive number of Conference members are engaged in church music, the following recommendations are offered as being desirable trends for the future.

(1) That more time on the National and Sectional Conference programs be devoted to the field of church music.

(2) That adequate space in the *Music Educators Journal* and other Conference and allied publications be made available for the presentation of materials which will aid and direct Conference members in the fulfillment of their church music opportunities. Such materials should include studies in the place accorded music in the worship and the educational activities of the various denominations; and plans of organization, and methods and materials should be offered for the development of congregational singing, choral and instrumental special groups, and music in Sunday school and church youth groups.

(3) That encouragement and recognition be given to those teacher-training institutions which provide summer and other special courses designed to aid school music educators in the performance of their church music duties.

(4) That attention be called to the opportunity already existing for music educators to train talented amateur musicians to assist in church and community music activities. "The work has need for willing hands."

(5) That in our school choral literature we include also sacred music which may appropriately be used in church services of the community.

(6) That we express our interest in and willingness to cooperate as a Conference and as Conference members with other national agencies who also wish to see development and progress in church music.

[The above statement was approved by the 130 members attending a section meeting, "Music Education in the Churches," held Sunday, March 31, 1940, at Los Angeles, California—D. Sterling Wheelwright, Chairman.]

MUSIC IN THE HIGH SCHOOL

HOBART SOMMERS

Principal, Austin High School, Chicago



IT HARDLY SEEMS NECESSARY that school administrators should take any time at all for a discussion of the place of music in the secondary schools. However, the most evident truths are sometimes lost in the pressure of the vast amount of subject material that "weights down" our American educational system. The senior high schools of this country have developed from college preparatory academies into institutions which not only attempt to educate the entire minds of young people, but actually give them a life and a preparation for life during those adolescent years that are so important in the growth of the individual. Although the high school must still look for the benign recognition of the universities and colleges, we have come to understand that our *largest* job is in educating that great mass of young people who will never take a college degree. We realize in our approach to music at the secondary school level that education is a process of growth, a liberation of capacity. We know that all students do not grow at the same rate in their ability to learn; and we know that we must adjust our school curriculum to the changing needs of the student and not apply chisel and hammer to our pupils in an attempt to make them fit an inflexible list of subjects demanded by a committee of professors from a neighboring university.

In the programs offered throughout the country with their core curricula and their many choices of electives, one corresponding factor is the stressing of the socialization program which attempts to build for an effective participation in the community life, which, after all, is the epitome of citizenship. This is the answer of the schools to the ever-present challenge: Are we meeting the needs of all modern youth? If we are educating for life, we must consider every young person of high school age in our community; we must prepare for life, with some sort of education, the entire group of young people who in former years have dropped out of school to be absorbed in industry or to float on the edges of a large mass of the unemployed who are not prepared for any available employment. All young people of high school age must be considered—those going on to university, those who are the great mass of average students, those whom we are keeping in our schools by our better understanding of individual needs, and those young people who drop away from our plans. For all of these people we have found the subject of music to be the binding agent that gives our school vitality and our program a contact with life and the normal activities of youth.

The development of music training in our modern high schools in the last twenty-five years has been amazing. The place of music has increased even beyond the wildest dreams of those sincere early music educators who thirty or forty years ago saw the growing need for a combined interest in the problems of the field. From small orchestras dependent on players trained outside of our schools, we have grown to a point where almost every high school has a band and an orchestra, with players taught and developed within the school itself. The high school band has become a very definite fixture in American secondary education. Instead of the group of wind instruments that met after school on Fridays in the assembly hall under Miss Smith, who was appointed to lead them because thirty years previous she was able to play the violin, we now have a well balanced program with junior band, a reserve band, a concert band, and various instrumental classes; all under a profes-

sional instructor, in rooms designed to meet the needs of those students who are beginning on instruments for the first time. This program has been so well integrated with the life of the community that all educators agree that it is a necessity. The success of this part of the music program is dependent in my opinion upon two things only: first of all, a band master or music teacher sufficiently capable in his field, who can develop an organization; and secondly, a principal who will coöperate with the bandmaster or teacher in program making and general music promotion.

The development of orchestras normally takes more time on account of the length of the period necessary to learn to play the string instruments. No school should be without an orchestra, although a band may be developed more quickly and perhaps be more flashy and spectacular. A good school orchestra fits well into the integrated program of the senior high school and should be encouraged. Places can here be found for players of almost every instrument, with girls and boys alike showing interest for the unusual instruments such as viola, oboes, bassoons and French horns.

The place of the chorus in American high school life has always been an important one, but in the last twenty years our high school vocal music has risen to a plane of such excellence under the direction of many fine conductors that today many high school choruses stand close to the top when measured by professional standards. In the last ten years there has been a movement toward the a cappella choir, which after all is the process of selecting the best singers and coupling them with the best director obtainable to make a fine performing unit. Although we love the excellent and dignified work of the a cappella choirs, I hope that this type of organization will not become so important that the music departments and school administrators will lose sight of the fact that in the vocal department is our opportunity to work with the great mass of young people who do not and never will have much musical ability. There is no reason why at least 50 per cent of our high school body cannot be developed into choruses of some type or other. Boys' choruses, girls' choruses, and mixed choruses of large numbers can find with ease material suitable for performance. This type of work reaches the highest plane of our school endeavor; and although this mass music may not reach the heights of the robed a cappella choir, we know we are carrying out our proud conception of education for all.

Small ensembles, vocal and instrumental, should be considered as important as the creation of large performing groups. It is always necessary to provide greater opportunities for the student with more ability. The development of small ensembles in and out of school is a method found most satisfactory for providing these young people with a needed chance for individual development. Good students in the string or wood wind sections should be organized into quartets and small ensemble groups. Sometimes the converse is true—the poor students can be encouraged to do more and better work by placing them in small groups where they will not feel lost in the power of tone produced by the whole orchestra or band. With large music groups continually making demands upon our time, we must not lose sight of the desirability of the small ensemble in providing an individual approach to the needs of the students.

There still remains after we have developed our bands, our orchestras, our choruses, and our small ensembles, a large group of the student body that as yet seems untouched by our program. To these it is important that we bring an opportunity to hear much good music and to have an understanding

of what they hear. Assembly programs that lack music in some form should not be tolerated. Assembly singing should be an enjoyable feature of many programs. The assembly hall of our school has become the living room of education, where we put forth our best and have our most enjoyable times. Here our program of education should be made so pleasing, that a series of high school programs presenting both our own organizations and many from outside of the school will give the students who are not taking music a love and understanding based purely on its enjoyment. Courses which are merely guides for listeners should be a feature of our music offerings.

Community activities in music are a necessary part of our program. The school operetta is still a feature in many places, but elsewhere it has been replaced by the semiannual or annual music festival in which the majority of the choruses, orchestras, and bands find a place on the same program. This type of enterprise offers as its main advantage a place for the largest number of participants possible. It also takes a minimum of expense to present, as the expense sheet does not show a large costume or scenery bill or high royalty fee for the right of presentation. Large numbers of students appearing on the program bring large numbers of parents to the school and divide the work of your faculty.

Into our high school program is creeping the recognition of two phases of music which we have somewhat neglected. A survey of the students in your school will show that many of them spend more time in movie theaters than in any one class on their high school semester program. Music has a most important role in the presentation of any motion picture. The understanding of the background and development of this art is a closed book to most students and many teachers. Our film manufacturers have lately become aware of the need for presenting this to the public in such a way that it will form an important part in the understanding of their entertainment. Sound films are on the way from Hollywood which will show us the how, the why, and the wherefore of movie music. The understanding of this art is an important necessity in our growing music curriculum.

Another phase of music in the life of our high school people that we have neglected is the development of the school dance bands. We talk a great deal about developing taste in our students and we also know that we must meet them on the common ground of their youthful activities. School dance bands should be the concern of the music department and should be developed under the supervision of the music teacher. Mozart and Haydn should not form the entire basis for our musical studies. We should also become acquainted for practical social purposes with the music of Benny Goodman, Artie Shaw and Cab Calloway. Faculty directed dance bands are an important part of our modern school. They will do more to bring the youth closer to the school and the school closer to the community than any other type of musical organization.

The music program in the secondary school is a challenge to every division of American education. There are many things we should all know by now! The president and the members of your board of education should know by now that good music instructors and well planned music activities will do more to popularize the management of the school system than any other one feature. Parents and taxpayers will be brought into closer contact with the schools through an integrated music program and thus give the board of education an opportunity to show concretely what they have done

with the public funds. Superintendents of schools should know by now that a diplomatic and capable director of music is more valuable than two assistant superintendents. Conversely, the bragging and threatening director who is concealing an inferiority complex under the guise of vaunted executive ability is a liability to the school system and a millstone around the neck of progress. All high school principals should know by now that music activities of the school, properly articulated and integrated with a full school program, are the best media for citizenship training and the best carry-over toward later worthy use of leisure time. Harmonious acts make harmonious minds. Harmonious minds make harmonious living. Parents will always be more interested in music than in Latin, civics, medieval history or mechanical drawing. Members of Band Parents Associations will continue to be a world of strength to the American public school system, but I never heard of a History Parents Association or of the Geometry Parents Association.

Principals should know by now that it is important for them to know as much about music and modern music movements as it is to understand a program of psychological testing, or the methods of progressive education. Administrators can no longer say "I know nothing about music, but I love it." They must have as much an appreciation of the goals of music as they expect their young charges to have when they leave the school.

The teachers of music in our high schools should know by now that they have one of the most important jobs in the school system. Theirs is the continual task of accepting students at all levels of preparation, discovering their musical capacities, and then developing these capacities to the utmost. Few other teachers in our schools attempt to take green beginners and to tune them up to professional excellence in the three or four years allotted the high school music teacher. The teacher of music is challenged by a great library of music materials that is available to him at all times. He is challenged by new methods and professional clinics. He is challenged by the demands of the community and the creative work of young people in his charge. There is a real reason why in many communities the bandmaster and music teachers are the highest paid instructors on the faculty.

Teachers of other subjects in the high school curriculum should know by now that they ought to go out of their way to help music teachers at all times. The jealousies in the past that have developed from the applause given the hard working music director who labored for many months to give a thirty-minute performance, should give way to genial coöperation. Teachers of other subjects should understand that the music teachers furnish a binding agent that builds into school spirit and community responsibility. As the entire school is made more successful and interesting by a well planned music program, so each subject in the high school program is made more valuable by the emotional lift of music activities. Teachers of other subjects should be happy that music teachers will give extra time and energy to the development of their chosen field in order that the program of the school should be well rounded.

Students in our high schools should know by now that without some connection with the music offerings of our high schools, they are missing one of the important features of their education. They should know that to be well educated they must learn to live with music. Our senior high school music program is our most valuable tool for welding and uniting our people. Let us not underestimate its importance.

ADMINISTRATION PROBLEMS IN MUSIC DEPARTMENTS OF LARGE CITIES

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ADMINISTRATION in the best sense combines organization and management. A department must be properly organized or its functioning will not and cannot be efficient. Good management is needed, for, without that, there is no power to operate the machine. An automobile is an example of unique organization of mechanical principles, but the performance of this potentially perfect organization depends to an astonishing extent upon the ability and purpose of the driver who manages it. It should be clear, then, that both organization and management are essential in the administration of a music department.

Administrative duties are, to some extent, placed upon every member of a school system. Each teacher must organize and manage his classroom and is usually assigned additional administrative duties by the principal's office. Principals and superintendents are primarily charged with administration, although modern educational thought insists that they accept an equal responsibility for supervision of instruction. Traditionally, the supervisory heads of subject departments are considered free of all duties classed as administrative, but actual practice in the larger cities, at least, places a considerable burden of such work upon the shoulders of the department head.

(A) *Personnel.* In larger cities, the selection of music teachers is handled by a personnel bureau, or some such office, with varying degrees of participation by the head of the music department. In some cases, the music head is responsible for the preparation and grading of applicant examinations, while in others, he is charged with the responsibility of nominating two or three candidates, with final selection by the administration. In any case, the following four points are the basis for choice: (1) Musicianship; (2) Educational preparation; (3) Classroom teaching ability; (4) Personal qualities—genuine interest in music, a real interest in children, good social relationships, health, initiative, judgment, responsibilities, etc.

It should be obvious that musicianship is one of the basic qualifications, and yet far too many prospective music teachers have been content with too limited equipment. Musicianship should include performing ability, strong background of music history, a broad historical understanding, and the ability to bring all of this equipment to bear upon the study and presentation of any musical problem in the classroom. It is my personal opinion that every music instructor should develop unusual performing ability in voice or upon some instrument. Unless the individual has had first-hand experience in artistic production, it is difficult to understand what artistry means and to develop it in pupils. Only the rare person can secure artistic results from others without himself being able to perform in more than ordinary fashion.

Interpretation of any fine piece of work hinges partly upon a thorough knowledge of historical background. This does not refer to the chronological dates and names, but rather to that deeper sense of historical background, which creates an understanding of the development of musical forms and the artistic and aesthetic purpose of the various musical periods. Theoretical back-

ground is an obvious need. The candidate for teaching should go far beyond the usual study of ear training, sight-reading, and harmony. This point could be developed at length, but time permits only the further statement that the musicianship of the teacher, in the final analysis, will condition the development of artistic performance in all music classes.

Education courses are essential, but again, in my opinion, such courses should be held to a minimum. There is a tendency to overload a teacher with too many education courses at the expense of developing scholarship and musical ability. Methods courses and general education courses should be held to the minimum, with the possible exception of practice teaching, which does offer great help to the teacher in training.

Classroom teaching ability is essential. It is not enough to *know*, but a teacher must be able also to communicate both his enthusiasm and his knowledge.

Personal qualities include a great number of points such as the individual's interest in music and interest in children. The teacher who is not an enthusiastic follower of musical activities cannot transmit the contagion of musical enthusiasm to his pupils. In the same manner, a teacher who is not really interested in a child's development cannot possibly convince that boy or girl that he is trying to serve them.

Social relationships are important because a teacher must be able to work smoothly with other members of the faculty and administration. Maximum development of a musical program depends on the coöperation and good wishes of all other members of the faculty. An individual cannot fight disinterest or antagonism in developing a school activity.

The need for health is obvious. After all, any vital musical performance calls for the expenditure of tremendous energy. Analysis of an excellent performance will convince anyone that sheer vitality and energy play a tremendous part in performance and teaching.

It is possible to go on with many other items such as initiative, good judgment, acceptance of responsibility—all items that come under the general heading of "personal qualities" which are so important in the selection of a teacher.

After a teacher has entered a system, administration must accept responsibility for helping to create a situation under which the teacher may grow and develop all possible power and ability. To a certain extent, the development of an individual depends upon the opportunity he has for self-direction and acceptance of responsibilities. Therefore, administration of teachers in service should be pointed toward setting up all possible situations in which the individual will have maximum opportunity to grow. All teachers must participate in developing curriculum, choosing of materials, and organization of courses, if they are to bring to their classroom work the complete understanding of the purpose of such courses. Every effort should be made to recognize any success attained by individual teachers. It is important that that success be made known to the whole school and to other schools. This serves as one of the most powerful rewards for exceptional work and also immediately sets standards which influence instruction in other schools. After all, a successful music program depends primarily upon the teacher in the classroom, and so it is essential for administration to use every possible way of developing the power and ability of each individual in the schools.

Certification is usually a state responsibility and need not be discussed

here, except to say that there is need for more uniformity among the various states, and that musicianship should not be sacrificed to an increased load of "education" courses.

Salaries are normally determined for an entire system with no differentials for certain subjects.

Another question in regard to personnel arises in determining how many and what types of music teachers are needed for any given school system. Teacher-pupil ratio determines the total number of teachers for a system. The board of education, superintendent and principal all pass judgment upon the percentage of teachers to be allotted to the various subjects. Pupil interest and community approval are powerful factors in this determination. Balance must be preserved in distribution of faculty among subjects, and yet an exceptionally strong interest will always result in a larger number of teachers for any given department. Teacher assignments for required music classes are a constant factor based upon enrollment and class size, but, with elective classes, the number of faculty usually increases as interest grows and causes more students to elect an activity. In a school where tremendous enthusiasm for music has been developed, faculty additions are almost forced upon administration through the resultant pupil demand and community pressure.

(B) *Curriculum.* It is possible for the large city to present a curriculum that will preserve quality of instruction and yet provide for a freedom that is essential if proper adjustments are to be made to community differences, school purposes and instructors' abilities. This may be secured by determining the real purpose of teaching music and developing the basic principles of music education, and not placing reliance upon specific methods and techniques. Democracy certainly operates here, and should result in the growth of thinking power on the part of each member of the faculty, evidenced in increased initiative and interest. If the true meaning of curriculum is the orderly sequence of successful and significant experiences, then every teacher must have freedom to discover the particular experiences that meet the needs of his specific groups.

(C) *Budget.* A school system receives a definite income each year. A superintendent and board of education will attempt to make a fair allotment to each subject field. Demonstrated need for more money usually receives a sympathetic hearing and an effort is made to readjust in apportionment of the budget.

It is necessary to keep in mind, though, the definite limitations in the matter of money. A tax rate provides a specific amount of money and even the most willing board of education cannot add to that money. Frequently the music department, however, can, through its development of community interest, help the board of education to gain more adequate support for its program through increased levies.

Having determined the exact amount of money available for the music program of a given system, the question immediately arises as to how to distribute this money among the various schools and levels of instruction. It would seem obvious that an elementary school needs less than a senior high school because of the increased expense of musical material and the added musical equipment. Then again, in the senior high school, a year's supply of choral music does not cost as much as the music needed for a large band and orchestra. Schools vary in size and these questions immediately come to mind: Shall we apportion money on a per pupil basis, or upon the evidence of musical

activity in the school, or upon the different economic situations found among families of different school districts? Of course, all these factors should be considered in distributing the available money.

In organizing a budget, the board of education always divides it into various headings, under which different types of expenditures are placed. In many systems, the following headings are used for actual operating expenses: (1) *Instructional salaries*, (2) *Textbooks*, (3) *Supplies*, (4) *Equipment*, (5) *Housing*, (6) *Maintenance*.

In addition, of course, every board has to provide for debt retirement, for custodial salaries, and for every other cost which does not touch our particular question.

Instructional salaries are almost entirely a problem outside music department administration. There is usually a schedule which provides for salaries of all teachers, without reference to the subject taught. For that reason, we will not say more about this topic.

Textbooks are largely a problem in which the music department has to determine the books to be used and the number of books that should be available to each of the classrooms. The problem of buying the books remains entirely in the hands of the administration offices.

Supplies, as a budget head, usually includes all octavo, sheet, band and orchestra music; also phonograph records and such printed forms and envelopes and music repair material as are on the approved list. As musical organizations grow, this supplies budget must be increased enormously in order to prevent starvation of the musical needs of the various classes. This budget needs to be determined every year and allotted among the various activities. It is difficult to get enough money for this, but it devolves upon the music department to use whatever money is available to the very best advantage.

Equipment includes pianos, band and orchestra instruments, music stands, phonographs, radios, and all other material which is considered reasonably permanent. The purchase of equipment easily runs into large figures and every school system must develop a long-term program in such buying. It is possible to set up the total amount of money needed to equip your schools properly and then, in conference with administrative officials, determine how much of that amount could be set aside for each year. Upon this would rest the determination of whether the equipment program will be a five-year program, an eight-year program, or a ten-year program. Buying at random from year to year is inexcusable even for the individual school. A program must be carefully studied and developed so that each allotment of budget money can be spent according to a well-thought-out and approved plan.

Housing includes any special construction within the rooms, such as instrument storage, cabinets for music, soundproofing of a room, risers, etc. Usually, a specified amount is set aside for all items under this heading of housing, and the music department can only list such projects as they think are needed. They are then taken up in order and at a rate of progress dictated by the money available.

Maintenance deserves more attention than it is usually given. A certain amount of the budget must be set aside to maintain the usefulness of the equipment present in the various schools. Pianos must be tuned; band and orchestra instruments must be inspected and repaired; phonographs and radios are many times criminally neglected and mean a large loss that would not occur

if proper inspection and maintenance had been carried on. So by all means be sure that there is adequate provision for maintenance of all equipment.

(D) *Equipment, Records and Services.* This topic will be discussed briefly. Specifications for equipment are essential, but call for an extended paper devoted entirely to this topic. It is important to have a workable record of all school and board-owned instruments which will show valuation, date of purchase, identification marks, cost of maintenance, etc. Many other types of records need to be set up so that a department will have an accurate picture of its problems—past, present, and future.

The music department also serves as a service department and, in one sense, the supervisor's office is to be measured by the degree of assistance it offers the classroom teacher in carrying out the daily work in the school room. There are many other services which the office can and should offer to the teacher, to the administration, and to the community at large, which will bring about greater respect for and understanding of the music program in the schools.

(E) *Unification of School Policy.* The music department is one of many subject divisions. It has a share in the development of the whole child and, because of this, must discover a way of coöperation that makes its purposes join with all in developing a complete and happy child. At times it might seem that the music department merely rents space in a school building to carry on instruction totally unrelated to all other activities in the building. The primary purpose is to educate the child, and music is one of the pathways to that goal.

(F) *Public Relations.* The neighborly interest of the small city creates natural interests in the school and those who teach in the schools. In larger cities such personal interest is impossible, though the sum total of relationships of the entire teaching force does have a community effect. Public approval determines the kind of school system in which you teach. This approval is easily lost if mistakes are made. Education can lead but only slightly ahead of the understanding and consent of the community. In the end, confidence and interest won through intelligent public relations is the determining factor in the development of a school program.

MUSIC DEPARTMENT ADMINISTRATION IN A SMALL CITY

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My work is in Ashland, Ohio, a small city of 11,000 people. Whatever I have to say must be qualified by the fact that it applies to towns and small cities. I have chosen to use specific examples from my own experience, believing them to be of greater practical value than generalizations.

(1) *Personnel.* In most towns of this size the music department is comprised usually of two people, sometimes only one. Too often they are separate in jobs, motives, and objectives. The man handles the instrumental work, and the woman supervises grades and teaches or directs the choruses. Rarely is this a successful plan. The work is not planned as a unit and one person is anxious to outdo the other. They are two human beings, each anxious to make a mark for himself, and they are also musicians! This double-head plan can be corrected only by the superintendent, who should make one of them supervisor and the other assistant and see that the department functions as it should.

I do not believe that any school can develop a really fine band or orchestra with only such teaching as the *general supervisor* can give. There must be section leaders technically capable of leading as well as playing. Obviously, this cannot be developed in a year or two of class instruction—granting that the supervisor is capable of teaching competently (which is questionable) well-advanced youngsters on flute, clarinet, oboe, bassoon, trumpet, French horn, trombone, bass, violin, viola, cello, etc.; it even sounds silly to read it, and certainly no school superintendent today can expect it. Please remember that I said “well-advanced pupils.” If the general supervisor must be responsible for any part of the grade and high school vocal work, he would have to be an iron man and work day and night to take care of the advanced instrumental music pupils in addition—granting that he is equipped to do it! Of course, if you are doing it and getting good results—well, you’re the exception.

If a real band is the objective, the need of fine teaching by a very competent brass man for the brasses is quite evident. The necessity for a teacher who can perform upon the wood winds is quickly felt. I believe children learn best when they are taught by a teacher who can do more than tell about and show them fingerings—one who can actually play their parts upon the same instrument with a tone worthy of being imitated.

Who shall pay for these lessons? Who shall buy all the necessary instruments? Who shall provide a place for these teachers to work—granting that they are necessary?

Here is what we did in Ashland. After much discussion by the superintendent and the Board of Education and some sincere questioning of the merits of such a program, we decided that such special teachers would be provided with rooms in which to work, but that the school administration would in no way be responsible for their remuneration. Instruments which would be almost impossible for the average boy or girl to own would be purchased by the music department.

Of course, the Ashland program as outlined did not happen in a year; it took several. Time was required to find exactly the right teachers. These people are or were professional musicians, artists on at least one instrument

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in their field: one for the brasses, another for the wood winds, still another for the strings, and yet one more for percussion, and in Ashland we add harp, piano, and voice. These men and women spend from one-half to four days in Ashland; the rest of their time is divided among other schools. Such teachers can be had—if you want them.

(2) *Curriculum.* In the small city the department must justify itself by producing competent performing groups. There should be a good band to go on the street, and make parents' hearts thrill with pride for their Johnny who struts by with straight back, eyes forward, and playing his instrument well. This band must hold its own on the football field as well as in the competition or concert hall.

There should be an orchestra to play for school functions—a good orchestra of symphonic proportions for which our patrons need not apologize, capable of playing acceptably enough different types of music to entertain at class plays, accompany the chorus, and do some good concert pieces.

And of course there must be a chorus, perhaps a fine a cappella choir, but surely a chorus singing good music well. No matter what size your town, the children can sing if you do your part.

Having these essentials, it is my belief that in the average small city or town, which it is my pleasure to represent, we needn't worry too much about the music curriculum.

When we have set up the necessary classes and acquired the minimum number of instruments to prepare the grade school youngsters for these organizations, there won't be much time left for either the youngsters or you. However, I shall describe our own plan in the city of 11,000.

We have a complete setup from the first grade on, using a text which meets our own particular needs, and—most important of all—a grade supervisor who knows, can produce, and yet can retain the confidence of the grade teachers. (I am assuming you are all familiar with the usual procedure of rote singing in first grade, note singing in the second, part singing in the fourth, and so on up.) In addition to this, and as part of the music department work, we have weekly classes in folk dancing in the first and second grades, as well as rhythm bands. We are sold on a rhythmic foundation and the "feel" of ensemble dancing and playing. I am quite aware that a famous music educator patronized the rhythm band with the statement that "It's all right if you have time to do it, but we don't find time." In Ashland we find time for rhythm bands and are confident it isn't wasted time.

In the third and fourth grades we make available free piano classes for two years of study to each boy and girl who has a piano or organ upon which to practice and does not already study with some teacher. We believe piano class work pays tremendous dividends into your music program. It works both ways as far as reading goes, and a real understanding of what it's all about is the result.

These people, now ready for the fifth grade, have had rote singing, note reading, two-part singing, two years' rhythm band experience, two years of folk dancing, and an adequate introduction into appreciation of music, through the presentation of records with their explanation, participation in making music, and a muscular response to it. Now ready for the fifth grade, we invite the bright boys and girls to the high school music department for summer classes. We start about eighty each summer: a brass class (usually trumpets), a wood wind class (mostly clarinets), a string class of violins, and the rest on saxettes. These summer classes are free, with instruments furnished by the

school. In the fall these people go to the various teachers as private pupils, or in small groups of not more than four.

Our grade supervisor has done some beautiful things with grade school choruses, such as the Elsmith arrangement of Humperdinck's *Hansel und Gretel*, with six hundred little folks. Several years ago together we did the Tchaikowsky *Nutcracker Suite*, with ballet, twelve hundred voices, and symphony orchestra. We were both ready for the Christmas vacation after that one! These people sing with a good tone and, by a careful checking of intonation, in tune, read their parts, and like it. We are convinced that good reading is necessary to good music, and can say it works in Ashland!

(3) *Budget.* Budgeting is something I know so little about that I hesitate to speak of it. A few hours spent in intelligent day dreaming and then planning toward the accomplishing of those dreams, and a constructive suggestion to the purse-string holders always pays dividends. Budgeting should always be a long-view proposition. I make it a point to ask for something at least a year before I know it to be necessary to the success of my department. It is always wise to admit limitations where they are obvious, but if you can find a way to acquire funds outside of tax moneys (of which I shall speak later) you have a tremendous advantage in purchasing, and the Board of Education is quite often willing to match funds secured outside.

I have heard of a superintendent who has a budget so laid out that a child in the first grade is allocated .075 for music; in the second grade, .0975; in the third grade, .10; in the fourth grade, .105; etc. This superintendent has figured out for all grades the per pupil cost of each item such as art, music, home economics, woodwork, etc., to the fraction of a cent. In fact, he has spent so much time doing this kind of clerical work that it is reported he is in great danger of losing his job this spring. This is *not* the kind of budgeting to do.

(4) *Equipment records and forms.* We should always be musicians; secondly, sincere educators, but never bookkeepers.

I know of a music supervisor who attempted to keep a record of every boy and girl who in any way came in touch with his department. He was in a town of 8,000 people; there was a grade supervisor for vocal work. His time was scheduled the way he chose, but he never could give an entire period to his band or orchestra nor a whole lesson to an instrumental pupil because he took so much time keeping the pupil's and the organization's records. He made a bookkeeper of himself, and his work suffered. I do not believe he ever lost a sheet of music. Every reed and string was accounted for; but he took time worth many reeds and strings from his organizations, and, in my opinion, many dollars of school board money in hours spent keeping records.

Certainly records are necessary. It does take time to keep them. Let's keep as few as possible, however, and make these few only the necessary essentials. I know of a music department which keeps three girls busy on records. By simplicity of records and by always being ready with future plans which are sound and not flighty, we should be able to give information on our department and our work quickly and efficiently. We should know where our equipment is and its condition. I believe there should be one record card covering a boy or girl. That record card should show his name, his age, his class, organization (band, orchestra, or choir), name and number of instrument (if it belongs to the school), number and size of each piece of uniform equipment which has been issued to him. I can think of nothing else which is necessary.

We should know what and where to buy the equipment we request, the cost and merit of the item. In the purchase of something requiring a large sum of money, we should have or know where to get specifications covering all the details of our proposed purchase. How many schools tell the manufacturers what band uniforms they will buy and what they will not buy? Isn't it too often quite the opposite? The manufacturers tell us what we should take.

(5) *Unification of school policy.* We musicians too often feel that we are discriminated against when the office says we may not upset the schedule with a rehearsal we feel to be necessary to the success of a concert. There have been instances where for a considerable period each year entire mornings were taken up by rehearsals for the annual overetta! Naturally, other teach-

school building—this large space being claimed by the head janitor as his particular domain. If you remember, in the winter 1933-1934 the CWA was begging for jobs, but such a project required that the materials be furnished by the recipient of the labor. With the superintendent's approval, an architect was consulted and an estimate made. With this, I called upon a man of whom I shall tell you more later, who had said that helping the music department grow gave him pleasure. This plan should have kept him feeling good for a long time, for we needed \$2,500. I found him ill in bed with a cold; but since he was about to have so much "pleasure," that did not make any real difference. I told my story!

We now have a music department which has thirteen rooms. There are six teaching and practice studios; an instrument room; a storage room for band uniforms, choir vestments, and our special platform; a music library room with built-in filing cabinets; girls' and boys' toilet rooms; our own drinking fountain; private office equipped with city telephone as well as building dial 'phone; a large rehearsal room with built-in platforms for band and orchestra; another built-up section for chorus; indirect lighting; acoustical treatment cutting reverberation period to one-half second (which is as it should be); forced ventilation—and—best of all—we can't be heard by the rest of the inhabitants of the building, and they don't bother us.

(6) *Public relations.* I am convinced that school music teachers and directors, particularly in the small cities and towns, must feel responsibility for all the music in the community. We must, if we expect to survive, supply motivation and means for our graduates to play and sing after they are out of school. Our civic groups must keep pace with our school groups, and we must motivate them. Boards of education and school superintendents must make available music rooms in school buildings for these groups—summer bands, civic orchestras, civic choruses. There must be a group for every boy or girl who graduates, and who wants to continue the musical experience we helped him learn to enjoy in school.

But you can't sit down and sigh for a millionaire to lay a golden egg in your lap. In 1929 John Myers wrote me a letter after hearing a concert. Please notice there was a concert (my part) good enough to attract his interest, and he came (his part). He said that he had enjoyed the concert and thought the work "worthy of support." This letter laid on my desk for several months. Then I bolstered up my nerve, and wrote to Mr. Myers, quoting that sentence which said that "the work was worthy of support," and asked him if he meant just that. He sent word for me to come to see him, which I promptly did. I was received kindly, but there was no offer of funds; that came from me. I explained the old, old story of the need for instruments, so that we could really have something. He wondered how much would be needed. I took a deep breath and said—\$1,500. Well! I got it! And each spring I go to see Mr. Myers with a definite program, ready to show a good business man how his money has been spent and how more could be used. I do not ask for the impossible nor the extravagant, but for real needs. Do you know that bit of Scripture which says "Where your treasure is, there will your heart be, also?" Well, if you can get people to invest in you and in your program, they will be interested enough to see that you pay dividends on that investment.

The carry-over of your music department after school days are over pertains to an accepted principle of education—training for life, vocationally, avocationally, and for just plain intelligent loafing—so it must receive our serious consideration. I have given it much thought and have come to believe

that unless we realize that these people we are training must be given an opportunity to play after high school and after college, we will defeat ourselves. Can't you imagine a man of thirty-five, or thirty even, saying, "Sure, I enjoyed it; I had a lot of fun from the choir, the orchestra, and band; but I have no place to sing now, and my trumpet hasn't been out of its case since school days. So what's the use?"

True, there are plenty of arguments about appreciation and better musical understanding, good listeners, etc., but these people really want to sing and play *now*. So I wrote this letter to a man and his wife:

Mr. and Mrs. T. W. Miller
Ashland, Ohio

Dear Friends:

For the last several years, the lack of "carry-over" of our music departments—the scarcity of opportunity for graduate students of music to "make music"—has caused considerable thought on the part of many of us.

At a considerable cost in money, effort, and hard work, Ashland has deservedly taken its place at the top in public school music in Ohio. We have developed and are developing many fine young musicians. However, when school days are over, except for summer band concerts, there is now no place for these fine boys and girls to exercise this talent, and much is lost. Ashland citizenry, too, are the losers, since at a very small cost they could be enjoying symphonic music as well as supplying a medium of expression to a large number of talented people.

With this in mind, Ashland College and Ashland High School are uniting their efforts and will attempt the organization of a civic orchestra of symphonic proportions, to be called the Ashland Symphony Orchestra. The plan is as follows:

All competent musicians in Ashland, of whatever age or social position, will be eligible, including Ashland High School graduates of the past years, Ashland College graduates and present students. This will also supply drawing power for musical talent to the college and should make a nucleus of a symphonic orchestra. However, to be worthy of holding the interest of all and since the radio has educated us to expect the finest and be critical of the mediocre (this is true of both players and listeners), it is our hope that any necessary additional players might be imported from the Cleveland Orchestra for the time necessary to arrive at a satisfactory level of musicianship. Three concerts would be planned for each year.

Music, while imperative to all of us, has never been able to support itself. Every worth-while venture in music has had interested persons willing to give of their time and energy, as well as their money, to make it a success. In many instances, the name of the proper person at the head of a group of sponsors will do much.

The plan, to be successful, will take a great deal of work. The administrations of Ashland College and Ashland High School have entrusted the task to me. The plan has been discussed with John Myers, who has so splendidly helped to lay the foundation for it and it is the hope of Mr. Myers, Superintendent Bohn, President Anspach, and myself that we can interest you in helping carry on this work, which we believe will add greatly to the happiness of our young people and to the pleasures of our citizens, as well as bring added prestige and new honors to our city.

I should be most happy to call and discuss the plan with you at your convenience. May I hear from you?

I was cordially invited to call. This man and his wife have underwritten the orchestra now in its third year for \$2,000 per year. They can afford it! Yes, but they didn't have to do it, and would not have thought about it, if we had not called their attention to it. I wonder if some of you who are hesitant to make such an approach have given thought to just how subtle a compliment you are paying an individual or family by assuming he could, if he chose, give a thousand dollars for a good cause? So even if you don't get your money, if the approach is right, you have made an interested observer and more probably a real friend for your project.

We now have in Ashland a civic orchestra made up of high school graduates, college students, and all the many other fine players in the city. We are in our third season. Paul Althouse and John Carter, tenors of the Metro-

politan Opera Company, and Moriz Rosenthal, world famous pianist, have each been soloist with this group. We play a season of three concerts, and at present use thirteen men from the Cleveland Symphony Orchestra in our eighty-piece ensemble. We also have a civic men's chorus which meets each Tuesday night. Both of these civic groups rehearse in the high school music room.

This is what I call favorable relationship between the school system and the community. *You must give to the community, however, before you can expect it to give to you.*



THE MUSIC BUDGET FOR THE NEXT HUNDRED YEARS

HENRY H. HILL

Superintendent of Schools, Lexington, Kentucky

MUSIC HAS BEEN ALLOTTED an increasing share of the public school budget during the past few decades. More boards of education treat music as a necessary and desirable subject for which money should be spent just as they have always provided for mathematics and English. Will the next hundred years see music appropriations increased? The writer can give no categorical answer to this question, but will offer some suggestions to music teachers and supervisors which if followed should tend to provide reasonable support for the music department.

There is in general just so much money to run the schools and with this money just so much can be done. We can have new buildings or new tubas, more teachers at less pay or fewer teachers at more pay, kindergartens, nursery schools, physical education and so on. But we cannot, at least in the South, have all things or employ all persons we need or want. In general, more money for music means less money for other things. Most expensive of all is personnel.

Every dollar wasted is one taken needlessly from the taxpayers or one which could have purchased something worth while.

With this brief and somewhat dogmatic background, may I offer some suggestions for securing money for music for the next hundred years.

(1) *Build up confidence that any money asked for will be carefully spent:*

(a) By producing results that can be seen and shown.

(b) By producing a greater quantity or quality of music education,

(c) By seeing that supplies and equipment are *used*. Nothing destroys music enthusiasm in a superintendent faster than to see an item of "urgently needed" equipment remain unpacked or discarded.

(d) By spending slightly less than the sum allotted for a music enterprise rather than much more. Any school superintendent who approves a music enterprise supposed to cost \$500 and finds later the total bill is \$767.50 is naturally unenthusiastic and skeptical about future cost estimates by the music department. If the actual expenditure has been \$475, he is more favorably disposed toward future requests.

(e) Let the "other fellow" try the costly experiments. The other fellow in this instance is the small, wealthy suburb which can afford such things.

(f) If an additional teacher is added, see that the result is more and

better music, not merely an easier time for the other teachers. Sometimes the other teachers are overloaded and need relief, but frequently teachers, being as human as other people, like lighter duties and the additional teacher is used to provide this instead of more or better music. Underloaded teachers are a big waste.

(2) *Formulate, mature, and prove a long-time music program so that each expenditure contributes definitely to the ultimate goal.*

(3) *Check occasionally to see what can be done better without more money.* It is a fallacy in all school work and in many other public agencies to assume the answer to every problem is more money.

(4) *Do not get like some institutions, which by persuasion and fiat get more students in order to get more money and so on indefinitely.* More music students, to be sure, if more need certain music courses, but not merely in order to say we have seventy-five this year instead of sixty-five last year.

In the long run, we in the schools succeed if we do two things: first, deliver real service cheerfully to the public; and second, deservedly win the good will of all. Cromwell is reported to have told his soldiers, "Trust in the Lord, but keep your powder dry." I believe in the ideals and values of music for everyone, consumer music education for all, greater opportunities for the talented few. But to secure the money and support, we need to "keep our powder dry" in some such fashion as I have just outlined. Since music teachers sometimes luxuriate in the privileges of temperament—too much indulgence, in my opinion—it is also well to remember that the "dumb music student" in the junior high school may later become a superintendent of schools or a board member. It isn't necessary to "insult" him in the music classes; a word of sympathetic understanding may make him a lifelong advocate of music and such a word is good mental hygiene for the music teacher.

HIGH SCHOOL MUSIC PRACTICES AND NEEDS IN THE SOUTH

REPORT OF A COMMITTEE OF THE SOUTHERN CONFERENCE

J. BERTRAM HARMON, *Chairman*



SEVERAL HUNDRED copies of a questionnaire prepared by the committee were sent out to representative schools of the southern states. A total of 143 replies were received that could be used. Results were tabulated in groups of related subjects. The results of the survey follow:

(1) *Are your classes given on regular school time?* Yes 125; no 8; partly 4.

(2) *Does the school give credit for music classes?* Yes 116; no 11; partly 4.

(3) *Is a special teacher employed for music?* Yes 117; no 20; partly 1.

(4) *Are there separate teachers for vocal and instrumental?* Yes 60; no 47.

(5) *Does your school use the major and minor system?* Yes 33; no 34. *If so, may music be offered as a major or minor?* Yes 17; no 16.

(6) *Is music of any kind required of all your pupils?* Yes 21; no 72. *If so, what?* 1 year—5; 2 years—5; 4 years—1; chorus—1; public school music—3.

(7) *What music have your pupils had when they enter senior high school?* None—13; little—3; some yes, some no—7; public school music—83; junior high school music—2; vocal and/or instrumental—11.

(8) *What theory is offered?* General theory 42; history 34; harmony 22; appreciation 56 (included in vocal or instrumental class 17); sight singing 1; history and appreciation 1. *How much credit is allowed?* $\frac{1}{2}$ —15; 1—11; Total of 2—1; None—5; $\frac{1}{4}$ —2. *How often do classes meet per week?* 1—12; 2—9; 3—3; 4—2; 5—34. *Do classes meet on school time?* Yes 60; no 8.

(9) *Which of the following are offered?* Chorus 97; glee club 116; band 111; orchestra 78; vocal ensemble 68; instrumental ensemble 65; drum 1. A cappella choir 7; solo voice 2; drum and bugle 1. *Is credit given?* Yes 96; no 23. *How much?* $\frac{1}{4}$ —28; $\frac{1}{2}$ —36; 1—20; varies 7; 2 credits—1. *How often do classes meet per week?* 1—13; 2—33; 3—18; 4—3; 5—36; not regular 4. *Do these meet on school time?* Yes 100; no 8; some yes and some no 10.

(10) *Do you have class work in the following?* Voice 25; piano 25; violin 44; instrumental 69; saxette 3; accordion 1. *Is credit given?* Yes 42; no 20. *Are these on school time?* Yes 50; no 11; some 2. *How many pupils per class?* 1—70; average about 18.

(11) *Is credit given for study with outside teachers?* Yes 9. *How much?* $\frac{1}{4}$ —4; $\frac{1}{2}$ —5; 1—1; varies 1. *Is theory required for credit?* Yes 5; no 1.

(12) *Have you a separate room for music?* Yes 104. *Was it so designed?* Yes 30. *Does the school furnish a piano?* Yes 140. *Are there any music books in the school library?* Yes 122. *If any, how many?* Average of 20.

(13) *Does the school furnish all the instruments used?* Yes 14; no 89. *Does it furnish some instruments?* Yes 94; no 4. *What instruments are supplied?* Basses 72; baritone 37; trombone 20; horns 33; mellophone 29; cornets 9; clarinets 13; alto clarinets 8; bassoon 22; English horn 0; oboe 24;

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drums 73; timpani 25; bells 10; glockenspiel 3; lyre bells 4; saxophone 14; flute 17; string bass 32; cello 26; viola 15; violin 7; piccolo 5; celeste 1; xylophone 2; chimes 1; euphonium 1; complete set of symphonic band instruments 1 and some; all the heavier instruments 6; most instruments 2; more costly 2; at least one or two of all instruments 2; a few instruments 1; unusual instruments 1.

There are several faults with the questionnaire and the method of sampling, some of which may be so serious as to cause some responses to be unreliable. It is apparent that we have contacted far too many large schools and not enough small ones. The result may almost be taken as a survey of the larger half of the high schools. This will tend to make results look much better than they are in the schools of the South as a whole. Then, the questionnaire was not thoroughly checked before use and it is obvious that some questions were misleading. Most of these will be discussed as the questions are considered in detail.

(1) It appears from the report that most schools are now scheduling their music classes during the regular school day. Some teachers still must meet their classes before and after school or on Saturday mornings. As our survey was unbalanced on the side of the large schools, we fear the situation may be worse than shown.

(2) Most schools (81%) give credit for music in general, but many cannot do so. Several schools give credit but do not allow it to be counted toward graduation. We all know that many colleges will not accept music credits toward entrance.

(3) Most schools have a special music teacher, but 18 per cent have some other teacher doing the music work. This situation is surely worse in the small schools.

(4) Less than half of the schools have separate teachers for vocal and instrumental. The theory teachers could not be separated by most schools, so we may assume that work is taken by the instrumental or vocal teacher.

(5) Of the 33 schools using the major and minor system, 17 reported that music might be offered as a group. In 7 of these cases, it might be offered as a minor only.

(6) The question, "Is any music required of *all* your pupils?" was so vague that many did not understand that we expected to consider the senior high school only. After discounting the obvious errors, about 15 per cent of the schools report requiring some music of all their pupils sometime in their course. One school requires chorus of all. In the other cases, a course generally described as public school music was required. The time varied from one semester to four years.

(7) Students enter high school with a great variety of musical training. Thirteen schools report their pupils have had no music before high school; 3 report very little training; 86 report some form of public school music in the grades. This seems to consist of from very little music to a rather complete course in fundamentals and appreciation.

(8) Appreciation as a course is taught in over one-third of our schools, and a course described as general theory was second in the theory field. Several reported that theory was taught in connection with the vocal and instrumental work. Most classes meet five times a week and during school time. Credit offered ranges from one-half to a whole unit for this work.

(9) As may be expected, vocal music, chorus and glee club is offered more than any other. (The term *glee club* is probably used more often than chorus because it may have more appeal to the pupils.) A surprising number (58) report some form of vocal and instrumental ensemble. This seems very encouraging. About 70 per cent of these various groups meet on school time and are allowed from one-quarter to one full credit.

(10) The question on class work was so broad as to include study with a special teacher, to the regular beginning groups in band or chorus. We feel that the results are not very specific. The figures show a preponderance of unseparated instrumental classes, with violin classes second. Classes range from one to seventy pupils, with the median about eighteen. Two-thirds of the schools give credit for this and about 40 per cent of the classes are given on school time. Most of the teachers were special and paid by the school, but in many cases the pupils paid some or all of the salary of the teacher.

(11) The question of coaching during school hours was also ambiguous. We felt that in many schools the only way to meet pupils was to take them from some other class from time to time. Probably our figures show many who meet in regularly scheduled classes. The response seems to show this procedure necessary in about one-third of the cases.

(12) Only nine schools allow credit for music study with outside teachers. Five of these required some theory before such credit could be given.

(13) Most of the schools have separate rooms for music, but few were designed as music rooms. In almost every case the school furnished a piano, and most schools have some music books in the school library.

(14) The instruments furnished by the schools are listed in order. A surprising number of schools own all or nearly all the instruments used by their departments.

HIGH SCHOOL CREDITS FOR APPLIED MUSIC

REPORT OF A COMMITTEE OF THE SOUTHERN CONFERENCE

LUCY G. LYNCH, *Chairman*



THE TERM *applied music* in this report means private lessons outside of school in piano, voice, violin, trumpet, etc., for credit in the high school.

As music educators, our aim is to make music a part of the life of every child. Music history, appreciation and current events, under the skillful methods now used, have appeal for even the untalented. But the branch of music covered in our report concerns only the pupil of average ability or more.

As early as 1913, this credit was given in a number of states and in the District of Columbia. At that time the requirements were very stringent, with the result that only the most talented attempted the course. The examiners gave few high grades.

As modern trends in education demand that courses meet the needs of the average pupil, so this course has been liberalized for boys and girls of average talent who wish to study music as an avocation, as well as for those who wish to make it their profession. This becomes evident from letters sent in by members of the committee from various states. Originally, two half-hour lessons a week were usually required; now, one suffices.

Helen Boswell, director of music in Louisville, Kentucky, and former chairman of this committee, commends in her interesting report this more generous credit now allowed for applied music by many boards of education. We must, however, keep such a high standard that colleges will respond well in accepting the credit.

The outlook is hopeful in the southern states. Most of the large cities have made provision for this course. The rural communities are also studying the matter. Louisiana and South Carolina each have already a state-wide plan, with printed forms regulating its administration. Any community interested would do well to get copies of these plans for study, also those of Baltimore, the District of Columbia and other large cities.

Such plans usually provide: (1) A printed list of requirements, (2) Application form for parent and private teacher, (3) Printed report blanks to be sent in every six weeks.

At the end of the half year each pupil has a brief examination (about fifteen minutes), on the work of the semester. This gives one credit a year, on a basis of sixteen credits for the four-year high school diploma. This will be our basis throughout this paper. Some school systems provide for fractions of credit in music, with smaller amounts of practice.

The question of accepting only accredited private teachers is often brought up. But most authorities deem this unfeasible. The results as shown in pupils' work often automatically accredit the teacher.

The manner of selecting examiners varies. In some cities the committee consists of the resident music teacher and one or two others, specialists on the particular instrument, either engaged from outside or detailed from within the school system. In this case the examination is given in each high school. Some states arrange examination centers, where pupils may go from rural communities.

Many high schools allow three credits in music; a few grant four. Special permission is often given for more credit to talented pupils, with the admonition

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to each to make sure his college will accept it. The new fine arts courses in some high schools may provide for larger amounts of credit.

Colleges vary in the amount of credit accepted in music. A few figures will illustrate, obtained partly from the college board in my own school, and partly from questionnaires from members of this committee: University of Virginia, one credit; Wellesley, two credits; Florida State College for Women, one credit; Florida State College for Men, none; Louisiana State Colleges, four credits; University of Louisville, three credits.

Some colleges will accept the diploma of any accredited high school without question.

It is not too much to be hoped that very soon all the states of our Southern Conference will have workable state-wide plans for this high school credit for applied music, which enables the student to continue his music uninterruptedly.

All of us who have taught a number of years have had the experience of welcoming back after college, with no loss of time, former pupils into the school system as teachers of music. It gives us a bit of satisfaction to feel that our high schools have aided them in reaching this desirable goal.

The information contained in this report has been assembled largely from the responses to questionnaires sent to the members of the committee. These responses have aided immeasurably in this survey of the subject.

PRESENT AND FUTURE TRENDS OF PUBLIC EDUCATION AFFECTING MUSIC IN THE JUNIOR HIGH SCHOOL

RUSSELL V. MORGAN

Director of Music, Cleveland Public Schools
Professor of Music, Western Reserve University



I WISH TO DISCUSS several topics that seem to me to be assuming importance in present-day junior high school education; topics that perhaps are to have increased effect upon music education in the junior high school.

(1) First, socialization—a term I interpret as meaning the improvement of the individual's relationship with other human beings and the world about him. There is a tendency to carry this trend too far in an attempt to make music an interpreter of political, social, and economic surroundings. It is my thought here to emphasize the contribution which music as an art in itself can make to a wholesome development of social values. To emphasize my point that music can contribute its own worth-while values to human living without attempting to tie it up specifically with outward events. I am taking the liberty of quoting a passage from that interesting book by Deems Taylor, *The Well Tempered Listener*:

"People have always lived in troubled times—if they chose to look for trouble. When Schubert was a schoolboy in Vienna, his school was hit by a shell from Napoleon's artillery; when Beethoven was writing the Seventh Symphony, Napoleon was retreating from Moscow. But Schubert, and Beethoven, and all the other great composers, were not keeping abreast of the times, or trying to express the present. They were trying to write music, to find expressive and beautiful themes, and develop them as best they could. No real artist *deliberately* goes about expressing his time. In the last analysis he looks within himself for the picture he paints or the book that he writes, or the symphony that he composes. And since that self is a product of his times, it is of course, an expression of his times, an expression over which he has no more control, and of which he is no more conscious, than your hand mirror is conscious of reflecting your face. And if the artist is a reflection of the noblest and best of his times, then his work will be the same; and it will be understood, and loved, long after its creator is dead. It will not grow old-fashioned, because it was never stylish."

(2) The junior high school must recognize that we have a changing concept of the place of music in life. Naturalness is perhaps the key-word. There has been altogether too much tendency to think of music as something superficial and artificial. It is a fundamental need of humanity, and if permitted to find its normal, natural position, will have tremendous power to make living an interesting experience. To illustrate this point, I again quote from Deems Taylor's book:

"Do you remember the English Singers, the group of vocalists whose first tour of this country, something over a decade ago, for once deserved the adjective 'sensational'? To me, what gave the concerts of the English Singers their peculiar charm, and gave their work its particular significance, was the extent to which they managed to debunk music, to strip concert-giving of the ritual that makes the acquirement of musical culture such a dreary business. The English Singers did almost none of the things that are supposed to in-

duce a proper spirit of reverence for the art of *bel canto*. They did not file solemnly out upon the platform with the general air of being members of the College of Cardinals about to elect a new pope. They did not stand in a row, like a firing squad. They did not hold their music waist-high, in the genteel pretense that they did not need it. They had no leader to give studies in plastic self-expression while the singing was going on. . . Not at all. They emerged, six people who were on the point of having a good time and who produced the illusion of being astonished and delighted to find so many of their friends assembled to share it with them. They sat cozily around a table, their music laid before them. . . ."

(3) Fathers and mothers today have been able to rid themselves of that curious suspicion about the influence of the fine arts upon their children. To-day most parents believe that a practice of the fine arts leaves an imprint upon their children that is highly desirable. They sincerely want musical experience for their children.

(4) There is at present a tendency to understand that there is a need and use for musical compositions of all levels. There was a time when we classed music as "good" or "bad." We called it "classical" or "popular." Today we are coming to understand that all music serves some useful purpose, except for those particular songs or instrumental numbers that are obviously trashy and insincere. When we want to dance, we need good dance music. When we want to sing together on an outing, it is perfectly natural that we choose light music. It is just as necessary to realize that there are times when the hunger of the human heart calls for a deep and serious musical experience. All of these constitute innumerable facts of life which should have the means for finding a suitable and effective musical expression.

(5) One of the outstanding trends in the junior high school has been the change of both purpose and content in the general music, or required music course. There was a time when this was considered a singing class, and if a certain number of suitable songs were reasonably well mastered, the course was considered a success. Today we believe that the purpose of general music is to bring to the young people a broad appreciation and understanding of musical values, and we use the singing technique as one of the major approaches in our teaching. We are anxious to have the pupils consider music as a field of literature and art expression, rather than as songs to be merely sung and through which we develop vocal technique. Singing is to continue the development of good tone, and ability to read music must be continued, but our real purpose is to make children lovers of music and discriminating choosers of musical values that are good.

(6) Guidance has been discussed a great deal—both vocational guidance and educational guidance. In my judgment, our concern in the junior high school is primarily educational guidance; that is, helping each child to find those educational activities in which he will have success and from which he will gain lasting values. It is this thought that has been the motivating force behind the tremendous development of elective music classes in the junior high school. We now have a great variety of vocal and instrumental courses. In the vocal field we have the glee club, the unchanged boy voice choir, the mixed voice choral club, and a great number of other possibilities, including solo voice class instruction.

(7) Not long ago, vocal teachers were almost unanimous in saying that

junior high school age was too early to begin the study of voice from the solo standpoint. Today there is a rapidly spreading belief among private teachers of voice that solo voice instruction can be profitable to the child of junior high school age. After all, it is perfectly feasible to give instruction in diction, breathing, posture, and many of the factors that are the basis for good singing. I want to emphasize the need for us to consider the inclusion of solo voice instruction in our junior high school vocal program.

(8) We must not overlook the use of modern inventions in the teaching program. Children hear sound movies frequently. We should give them some basis for judging the quality and appropriateness of the musical setting of these pictures. This can be a tremendous force in making America musical. The same idea holds true for the radio, and even the phonograph, which has been with us a great many years, has a vital contribution to make, both in the classroom and in the home. It is impossible to discuss this point in detail, but it should be possible to use the radio as an agent for classroom teaching, not only from the standpoint of music appreciation where its advantages are so obvious, but from the standpoint of adding to the effectiveness of the teaching of singing, theory, and musical background. How important it can be in the performance of a lovely song, if through the classroom loud speaker there could occasionally come a highly artistic performance of that very song, to be heard by all the pupils. Again, the recording machine has a tremendous contribution to our teaching program. If it were possible at stated intervals to record the performance of a class, objective hearing of their own work would make them much more discriminating and analytical than any amount of teacher talk concerning their performance.

(9) I believe it is in the hearts of many people to see to it that every boy and girl in our educational system carries with him from school life a strong personal grasp of a few of the great masterpieces in music. This is hoped for by teachers of art and by teachers of literature, and it seems well within the realm of possibility that the time will come when every graduate of our schools will be so familiar and so steeped in certain great orchestral works, certain fine choral works, a few of the representative art songs, piano solos, violin solos, etc., that he will feel that a wonderful legacy has been given to him which cannot be dissipated, which cannot be taken away, but which will go with him through life.

(10) L. P. Jacks has stated that "Culture is intelligence in action." If this means anything, it means that we want to concentrate all of our abilities on bringing to life creatively these expressions of musical beauty, and that in turn would add to the culture of the individual. Culture is not absorbed passively. It is a thing which we must pursue intelligently.

(11) In conclusion, I would like to present my conception of the five bases of music education:

- (1) Aesthetic Experience.
- (2) Emotional Development.
- (3) Creative Attitude.
- (4) Social Values.
- (5) Skills and Knowledge.

The boy or girl who has consistently built experiences in these five ways cannot help but develop a thorough music appreciation and beyond that, a personal fineness of living, which is true culture and education.

THE MUSICAL NEEDS OF THE JUNIOR HIGH SCHOOL STUDENT

CHARLES M. DENNIS

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IN OPENING this discussion I should like to consider some general aspects of the junior high organization in its relation to music. A number of years ago Will Earhart presented a premise for the junior high division which to my mind still remains the most reasonable. Briefly, it is this.

Educationally, life is divided into two sections, each of which may again be divided. The period of childhood covers approximately twelve years. From birth to age six is a period of educational beginnings; the child learns to eat, walk, talk. From six to twelve we have a period of educational completions when the child learns to read, write, express, and achieve. By the end of this period he becomes an adult citizen of a child world, adjusted to its *mores* and sharing its responsibilities. About this time occurs a break and the adult-infant becomes an infant-adult, finding himself in a new world and a different being physically, psychically, and socially. This begins another period of educational beginnings, lasting until about eighteen years of age and the end of his secondary education. From eighteen to twenty-four he completes these educational beginnings and under normal conditions finds his place economically and is either married, or delaying marriage only until he is in better financial position to start a home. Of course, one never stops learning, but the necessary tools are acquired in these twenty-four years. Later development is along lines of skill in their use. That old schoolmaster, Experience, has now taken over entirely the function formerly exercised by educational authorities. The junior high organization is designed to fit such a development. Instead of keeping seventh and eighth graders in an environment of childhood it places them in one of adulthood. Where the child formerly looked back, he now looks forward.

His fundamental problem is that of gaining among adults the adjustment he has achieved among children. It is not a simple problem and a depressingly large number of people never solve it.

He must master, to the best of his capacity: (1) A new physique, larger in size, with little uniformity in its growing parts, and with sexual changes of profound significance; (2) An added emotional equipment of intensity and complexity; (3) A new social code whose procedures are strange and puzzling; (4) Some line or lines of endeavor (for the majority yet undiscovered) which will lead either to economic self-sufficiency or to cultural enjoyment; (5) The elusive rules of that game called, "attracting the opposite sex," with success finally resulting in finding the right mate and establishing a home; (6) The concept of citizenship not only of his local community, state, and nation, but the entire world.

An arresting fact is that these changes have come to him with comparative suddenness. When we break down the process of "growing up" into such component parts, the immensity of the task is revealed. Anyone who can view it without responding with sympathetic understanding and patient helpfulness has no place teaching in the junior high school. There are few of us who won't find both qualities strained to the limit on many occasions.

The general aspects of adolescence provide a fascinating study, but our

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problem is the relation of music to the development of our infant-adult. What does he need?

(1) He needs music adapted to his ability and his outlook—essentially, music mature in thought and simple in execution. One phase of the rapid physical development is that of the vocal tract. The girl has little consciousness of the change because it has been fairly gradual; her adult voice is merely a deepening and intensifying of her child voice. To the boy, however, it is often in the nature of a catastrophe. Not only has his treble become uncertain and even shattered, but he is called upon to read from a new staff and in a range unexperienced previously. To ask that he attempt difficult music is to increase the hazard Nature has already supplied. He is deficient in confidence, but has such a burning desire to appear competent that rather than chance failure he frequently escapes by feigning an absence of interest or making a farce of his performance. One of our crying needs is for greater knowledge of the vocal processes of the adolescent. A woman cannot experience it, consequently she is apt to be irritated by its results as shown in behavior and lack of skill.

Simplicity must not be achieved, however, by using material suited to earlier years. Selection of texts is as important as that of music. His songs must be about phases of his new adult environment. Nor is he satisfied with slovenly performances. The teacher who in an excess of sympathy accepts as satisfactory what the pupil knows is poor and below his capability is depriving him of a means of developing muscular coördination and stimulating a contempt rather than a love for the subject. No greater obligation exists than the selection of material—adult in type, yet simple enough to allow for adequate performance.

(2) The general music class should provide means of expressing the adolescent's emotions. These new drives are powerful and often contradictory. Finding no constructive outlet they are apt to produce a feeling of frustration or burst forth in activities which lead to trouble. The yearning for adventure, the desire to be heroic, the sensitivity to religion, consciousness of beauty, vulnerability to the tender passion—all cry for expression. Through singing and listening we may provide opportunities for these things to be expressed in a wholesome manner, thereby releasing the stress and at the same time strengthening the emotions. The meekest, most unattractive hobbledohoy can ride his "Arab, shod with fire" and serenade his beloved; he may search for the Holy Grail with as much selflessness as any mediaeval knight; he may rescue hapless maidens from danger and persecution. The girl may likewise find in music objective release of her subjective longings.

(3) The presentation of the subject should be such that the teacher's own enthusiasm for music and her sense of the dignity of art provides him with a model. Likewise her appearance, dress, and grooming should be such that the task of parents in trying to make ablutions regular and appearance important may be lightened. Fair play and courtesy should be constant in her approach. Her consideration for his feelings and respect for his personality will induce the best reaction from him. She, who is representative of the new code he must adjust to, can do much to make that adjustment less difficult.

(4) Nothing contributes to happiness so much as a sense of personal competence. To aid the youth in finding that field which promises most in accomplishment is one of the great objectives of the junior high school. Few of our pupils will find in music a means for making a livelihood, almost

none will become performing artists, but on the other hand, few are prohibited from developing to the point where performing in church choirs, amateur orchestras, alone or in groups at social affairs does not provide satisfaction. The ability to carry a part in *Sweet Adeline* at the weekly luncheon club meeting is a reason for pride in countless business men. Sectioning on the basis of ability so that the weaker student is not made too conscious of his inferiority is advisable. Nor is competence limited to performing—there are degrees of it in listening. The individual who hears a symphony concert with an appreciation of the way the composer has combined his instruments, balanced his structure and fulfilled his objectives is far more repaid than one who has merely enjoyed a tonal massage.

This involves the recognition by the teacher of individual talents and encouragement to sing in solo or small group performances. It also calls for encouraging individuals, particularly the shy ones, to discuss what they hear during listening periods.

(5) The general music class should contain both sexes with activities calling for joint effort. The adolescent is beginning the process of growing away from his home; let us help him to do so with the least possible pain. Providing opportunities for joint activities of a wholesome character is a great contribution to a normal attitude toward the opposite sex. The boy vs. girl competition so frequently used in music in the lower grades should never be allowed in junior high. Singing most of the songs together contributes wisely. Songs of a character appealing only to one sex should be definitely in the minority. Building respect for each other is an objective worthy of the teacher's best efforts.

(6) Coöperative activity should predominate. Here is true training for democracy where leadership is allowed to come from the group rather than from one individual at the top. Disciplining of one's self to better serve the group is the very essence of our way of life; when it fails, anarchy or dictatorship takes over. Such discipline from within (the only kind worth considering) comes from self-accepted tasks, workable plans for proceeding, and freedom in carrying them out. Here lies the strongest argument for the unit plan of singing, listening to, investigation and discussing of, and relating other fields to music associated with some definite topic, nation, or historical period.

In connection with this point is the possibility of building a spirit of internationalism. After all, the human race is essentially one with the same fundamental aspirations, emotions, and needs, whether in China, Patagonia, Norway, Egypt or America. Acquaintance with representative music of other nations increases respect for their peoples. Our children, being free of age-old national feuds, have within themselves the chance to make America the balance wheel of the world, to its great advantage.

Finally, the junior high school general music teacher holds the key to the success of the whole secondary school music situation. A study of school music in cities over 100,000 population, by Grace Wilson of Wichita, contains this impressive conclusion: "The writer feels that the music teacher in the junior high school is primarily responsible for the number of ninth grade pupils who elect music in high school. If the music classes in the seventh, eighth and ninth grades have been sufficiently interesting, the desire to continue music in high school will be so earnest and sincere that regardless of class conflicts and other minor details, the ninth grader will seek to further enjoy and participate in the activities of the high school music department."

We may bow under the terrific responsibility or we may rise to its challenge.

MUSIC IN THE JUNIOR HIGH SCHOOL

IDA E. MACLEAN

Superior, Wisconsin



[The following is from a report of the North Central section meeting on Music in the Junior High School, of which Miss MacLean was chairman.]

REPLIES TO A QUESTIONNAIRE, sent to a number of leading educators in the field, have been compiled for use as a guide in arriving at certain conclusions. Situations differed widely, but the following generalizations may be deducted from the replies to the questionnaire from reports of discussion leaders and floor contributions at the meeting of the Junior High School Music Section:

- (1) The 6-3-3 plan was in general use.
- (2) The "outstanding accomplishment" was generally stated as some form of music attainment, such as "robed choirs, a cappella choir, boys' choruses, instrumental units," etc.
- (3) The *greatest problem* was to secure necessary coöperation for proper "program building." This must come from the administration. The common opinion was that we must work to sell the idea to the administration, that *other* subjects might be programmed around the needs of music because of its peculiar needs as to voice and instrumental aggregations.
- (4) Assemblies were reported in all schools, but with all extremes of plans and management. In general they are controlled by building principals and music is incidental.
- (5) "Do you stress traditional procedure?" The interpretation of "traditional procedure" was questioned, with the conclusion that an "artist" teacher is always "modern" and maintains a desirable balance between fundamentals and means of acquisition.
- (6) In practically all cases a bachelor's degree is required and teachers are not expected to teach other subjects.
- (7) An integrated program is largely incidental, used only when natural and profitable. It must not interfere with a growing *music* program.
- (8) Systematic use of radio has not as yet found a place in the junior high school music program, due largely to lack of facilities.
- (9) "What forms of public performances?" General types of programs—concerts, cantatas, festivals and operettas.
- (10) All schools were satisfied that they were making a definite contribution toward growing musical attainments, fitting students for senior high school and community participation.
- (11) "Who organizes your curriculum organizations?" Most curriculum organizations are scheduled by the principal and faculty committees of the school. Reports would indicate that the music supervisor is not consulted.
- (12) "Have you a well-equipped music room, or are you a left-over?" The tendency is toward better equipped music rooms.
- (13) None reported verse-speaking choirs.

General Conclusion: The serious problem for the junior high school music department was concluded to be that of program building. By some means, the administration must be reached and sold on the plan of building the academic program around the music classes.

THE JUNIOR HIGH SCHOOL MUSIC PROGRAM

ALICE C. INSKEEP

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IN THE CITY from which I come, the 6-3-3 plan of organization is in operation. Formerly, the senior high school buildings were entirely separate from the junior high. During the depression it became necessary to enlarge senior high school accommodations; so additions were made to our four junior high schools, doubling the working and seating capacity of each school, thus making room for all senior high school students in four combined junior-senior high schools.

Has this arrangement proved a success? Some think it has; others still vigorously oppose having the younger students in such close contact with those of senior high school age.

But this topic probably concerns so few of those present that time taken for discussion of the advantages and disadvantages of housing the junior and senior high school students in one building, would be misspent. Let us rather look at *program building*, which will give an opportunity to promote the greatest musical teaching efficiency in a junior high school. First, we must always take for granted that the teacher knows his business and is fully equipped for handling and administering that business. A successful junior high school teacher has, I believe, the most strenuous job of any instructor in the whole teaching corps.

This teacher must not only be musically capable, she must be a fine disciplinarian and must know and understand the boy at the adolescent period—how to deal with the changing boy voice, how to secure liberty and not license in class participation, how to create a love and enthusiasm for the best in music, and how to establish a spirit of work through which accuracy in working out detail will prove a satisfaction of joy in attainment. She is called upon to handle massed groups for public performance and for performance in general assemblies. Organizing ability must be one of her outstanding assets. In all this organizing and teaching process hers must be a life of inspiration and uplift, and she must be as well a promoter in linking up the best thought musically of the radio world with classroom activities.

I could write a real thesis on what attributes a successful junior high music instructor should possess; but let us pass this by for the present. I take off my hat to the successful junior high school teacher. What a wonderful work is hers in helping to shape the likes and dislikes, the joys and appreciations of the boy just emerging into young manhood.

Now let us go to that subject of program building which is a paramount feature in the success of the junior high school music work. First, the music teacher must sell to the principal of the building this fact—that all music classes should be organized first and the academic program built around them. "Oh," some say, "give music the outstanding place in a teaching program! What heresy! Whoever heard of such a thing!" Yet this is a very reasonable request when you look at it from the right standpoint—and no academic subject is penalized in this arrangement.

In the junior high school grades, there is first the orchestral student to be taken care of.

The music instructor hands the names of these orchestral students to the

principal. In collaboration with the music teacher she arranges these students in separate divisions, known as the orchestra division. These students remain in this division for all classes, both academic and music. So when a student goes to the orchestra, he goes as a regular student in the orchestral division. Does this organization cripple academic divisions? Of course not. Sopranos, alto-tenors and basses can recite English and social science together just as well as any group could do, but a music class has to have certain combinations of voices and instrumentalists in order to do any successful work.

In the ninth grade the type of procedure mentioned for the orchestra is absolutely essential for good ninth grade choral work.

Our teachers hand in the names of the ninth grade students whom they know will work together in a mixed group, with good balance of parts. Perhaps there may be four of these ninth grade divisions or maybe six in one junior high school. Two divisions are chosen especially for ability in a cap-pella singing. So, generally, there is a distinction made in divisions as to ability, but every division is so organized that balance of parts is preserved. If the principal will coöperate in thus scheduling the ninth grade classes, no other class routine is disturbed and nothing is lost by building the general program around the music schedule.

In our city all buildings but one make ninth grade work elective. In the one where it is not elective, music is required once a week of every student, and those selected for special groups readily take it twice a week. Seventh and eighth grades have 150 minutes per week required, ninth grade 100 minutes. The periods are 50 minutes each.

I would make a few suggestions for assisting in technical and reading proficiency in the junior high school. There must be established in the intermediate grades very thorough training in tonal, technical and theoretical music problems; and there must be as well, an establishment of those finer things which make for a genuine love of music and bring a splendid outlet for inner emotion and enjoyment in performance.

These little intermediate children have probably already been members of selected boys' glee clubs and selected girls' glee clubs, as well as members of two-or three-part choruses.

It used to be our practice to do a great deal of outside work in junior high school, using selected voices for four-part boys' choruses, as well as three-part choruses for girls. However, since the principals have coöperated in working out the music schedule in collaboration with the music teacher, most of the noon and before school practice work has been eliminated. This is as it should be. For if a thing is worth doing at all it is worthy of consideration as an integral part of the regular school schedule.

In the present trend toward elimination of specific grade attainments—where the individual child is considered rather than grade and rating specifications, where it is deemed detrimental to hold a child more than two years in one grade (hence, that child gets listed as an eighth grader or a ninth grader regardless of mental acumen)—how are we of the music department meeting this challenge in our teaching of music? Should junior high school students be segregated as to ability? "No," says one progressive principal. "In no class organization—except perhaps for ninth grade music and also, sometimes for physical training. The ninth grade music needs groups selected for special ability, and it has always seemed wrong to me to have little fellows forced to work with big ones on the gym floor."

I think we all will agree that greatest efficiency is made in selected ninth grade groups. But what about seventh and eighth?

I may be old-fashioned in still holding to the principle that every lesson should have a plan in presentation. My lesson plan may not conform with yours in nomenclature, but perhaps we're thinking much alike. I divide this plan into preliminary review, point of the lesson and summary. My first superintendent of schools gave me those headings and I've always enjoyed keeping them.

What use can we make of those headings in outlining a junior high school lesson?

Preliminary. Every music lesson should have for its goal enjoyment and appreciation, more than the acquiring of knowledge. If enjoyment is there, the desire for acquiring knowledge follows naturally and painlessly. Reverse the order of procedure and a music lesson becomes (a la Johnny) "a pain in the neck." So the singing of lovely songs is our first approach. Then let's tune up by vocalizing—or tune up first and then the songs—just as you choose. Every child can and chooses to take part.

Review. What did we do yesterday? Remember yesterday's lesson today. If ear training is given, begin with the easiest of intervals, for we want to catch the one with the least ability. Gradually increase the difficulty so the keenest ear is challenged. Are we not by this procedure taking into cognizance those of varying ability? Do likewise with rhythmic figures, theoretical problems, holding of chords, etc., varying procedures—"variety is the spice of life."

The Point of the Lesson. How wonderful it is to note a teacher in action who knows the point she is attempting to make—who has ingenuity and teaching ability, backed by a fluent grace in the art of questioning and a directness of approach which makes a difficult problem seem simple and easy of comprehension. For everything is easy when presented by a master teacher. I have watched lessons where perhaps the "point was to help a boy discover his head voice—in the holding of chords—moving from one chord to another—the hard chords being taken from the new song which is presented for the first time. How easy it is to learn that song when the approach to attainment has been straightened.

The Summary. A discerning teacher is one who knows how to check up on the point presented and find out if that point really dented even the dullest mentality; then close with a jolly rollicking song. I am a great believer in having fun along with work. Music work is fun, when guided by an understanding, capable and inspirational teacher.

The junior high school is a place where teaching personnel should be more carefully evaluated than in any other part of the school teaching program. We need understanding, capable, musicianly teachers in the junior high school. Also we need coöperative unity between the academic and the arts. I agree heartily with one of our junior-senior high school principals when he urges his teachers in various departments to visit, in their free periods, other departments than their own. For instance—the English teacher visits the music class and vice versa. This is an invaluable aid in creating respect for and unity of action in all departments—a real integrating avenue for coöperative work.

Try it and see.

COURSES OF STUDY AND SCHEDULES FROM THE STANDPOINT OF THE JUNIOR HIGH SCHOOL

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IT IS CONCEDED that the curriculum should be in continuous reorganization, providing for continuous reciprocal interaction between an emergent, evolutionary society and emergent, self-realizing individuals—that the aim of all education is the complete integration of the individual. As to the best methods of achieving these highly desirable outcomes, however, there is every evidence of uncertainty. Traditional techniques and devices are subjected to the severest criticism and an attempt is being made to determine upon aims, materials and activities through a scientific analysis of life and of children's purposes, interests, and abilities.

The general aim of music education, as stated in the Report of the Music Committee in the *Fourth Yearbook, Department of Superintendence, 1927*, is as follows:

"The general or humanistic aim of music instruction is to contribute to the character of the individual and society an additional measure of the idealism, the joyous preoccupation with unselfish interests, the elevation and purification of feeling and the psychic health dependent upon abundant but orderly expression of emotion that comes from appreciative contact with and the endeavor to create and recreate the beautiful in music."

I believe you will be interested in going behind scenes and seeing the progress that has been made by one of our intermediate schools in Detroit toward the achievement of this objective, and learning something about the administrative problems that have been encountered and solved.

In the intermediate or junior high school of Detroit the pupil is given a choice of curriculum rather than a choice of subject. For example, he may choose either the language, general or the practical arts course; his choice, however, determined in part by his previous record and his mental rating. Having decided upon his curriculum, he then enters upon a block program having as its core three subjects common to all; namely, English, mathematics, and social science. As there are six hours in the day, this leaves three hours for the special subjects including shop, health, art, music, household arts, and auditorium. The usual program provides for required courses in general vocal music, classes in this subject meeting twice each week during the 7B, 8B, and 9B grades. During the alternating semesters, the same amount of time is given to art. The elective courses in music include glee clubs, class instruction on instruments of the band and orchestra, and large and small instrumental ensembles. Various plans are followed in scheduling these elective classes with varying time allotments. All too often there is a feeling of futility on the part of music teachers, due to the inelasticity of the block programming and the inadequacy of available time.

Convinced that there must be a way out, that there must be some way of providing boys and girls with the coveted opportunity to do serious work in music on this age level, the McMichael school set about to solve the problem. Because we are convinced that they have done some real pioneering in this field, I shall tell you the details of their organization. Although they follow the same plan in scheduling elective choral classes, some of the results of which you have seen this morning, I shall be chiefly concerned with the instrumental setup.

Because of the prescribed schedule of block programming, any attempt to provide for individual differences and pupil interests meant that the principal and his staff were faced with the problem of making individual programs for each pupil applying for instruction in music—at first thought an impossible, impractical undertaking. However, to quote this principal, "Half of the programming is done if one feels that it should be done." And in that significant sentence lies the answer to their success.

The following classes are scheduled for instrumental pupils:

Concert Band	String Ensemble
Two Junior Bands	Wind Ensemble
Concert Orchestra	Two Beginning String Classes
Junior Orchestra	Two Beginning Wind Classes

Pupils are grouped according to ability and stage of development. No attention is given to grades, with the result that in the concert band we find little seventh-graders working on an equal footing with the older boys and girls of the ninth grade.

To show how this is done, let us take the case of the concert band. The instructor tabulates the eligible members and finds out at which hour the greatest number could meet for rehearsal without interference with the three core subjects. Then that hour is set and the instrumental instructor makes out individual programs for each member of the group. The necessary leeway is provided by changing the time allotment in practical arts and in the other special subjects. Furthermore, a pupil may select music in the place of social science upon the written request of his parents. This, however, is not true in the ninth grade because of college entrance requirements.

At the end of each school year, the instrumental teachers meet the seventh-grade pupils interested in music in the neighboring elementary schools and give them a test to determine their ability and degree of achievement. This makes it possible to enroll them in music the very first day of school, an important detail as it saves time and does away with the necessity of re-scheduling them after classes have started.

It might be argued that with this degree of freedom of choice a pupil's program would tend to become top-heavy with music. A survey of the concert band shows that this is not the case, that the majority of pupils elect band for not more than two and three semesters out of the six.

To summarize the salient features of this organization:

(1) It was inaugurated because of a sincere determination to meet the individual needs and interests of the pupils.

(2) Pupils are grouped according to music ability, not according to age or grade level. This makes possible a serious, consecutive, progressive type of work.

It has resulted in the development of instrumental ensembles that compare favorably with any high school organization. Because of the excellence of the work, McMichael is frequently called upon to provide radio programs and to meet requests for music from the community. Two concerts are given each year in which the entire department is represented. At the instrumental festival held in Ann Arbor last spring, McMichael received an "A" rating in a number of events.

(3) Instrumental instructors determine the music schedule for each pupil after the regular program has been arranged.

(4) Pupils carrying a special program of music are expected to keep up their academic grades.

(5) Two instrumental teachers are required to carry on this program.

And what of the effect upon the individual pupil? This experience unquestionably widens the scope of his school life. As a member of the fine band, of the orchestra, or of one of the small ensembles, he is making a unique contribution to his school and his community. There is no calculating how much this contributes to the development of his self-respect and his sense of personal power.

And what of the effect upon the teachers? The success of a program of this type depends in large measure upon strong, capable, efficient teachers. The administrative staff can set the stage and give every possible support, but to no purpose if the teachers are lacking in musicianship, personality, and initiative. Teachers grow steadily through constant study and prolonged self-criticism. One of the most gratifying outcomes of this whole experiment has been the growth of these teachers through their appreciation of the opportunity afforded by the unique setup. In their efforts to meet the individual needs of their pupils, they are constantly developing new techniques and writing necessary and, at present, unavailable studies.

COURSES OF STUDY AND SCHEDULES FROM THE STANDPOINT OF PRIMARY AND ELEMENTARY GRADES

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PSYCHOLOGISTS in recent years have changed their concept of the learning process somewhat. They now are quite generally agreed that the planning of courses of study and routine for pupil development should be based on what they choose to term "the dynamic concept of learning." Before attempting to analyze critically the traditional procedures and methods used to develop music understanding in the schools, let us review very briefly the theory upon which this dynamic concept of learning is based.

The child is an organism which reacts as a whole to his environment. Through his reactions, through his efforts and activity to gain satisfactions, learning ensues. Situations or experiences which are of interest to the child stimulate his responses. Therefore, the course of study in the schools must be organized with primary emphasis on the interests of the individual pupil. To bring to him materials or experiences in which he is not interested discourages, retards and builds up complexes subversive to his proper growth. His learning experiences must be sequential and continuous, in an ever-widening circle reaching out into broader fields. To supply situations, activities and experiences which will provide this continuity is the function of the teacher.

How closely, then, does the accepted practice of teaching music in the schools follow the dynamic concept of learning? Children upon entering kindergarten have keen interests in music even though their experience with music has been largely passive. They perhaps have listened to vocal and instrumental music and have been more or less attentive to mechanical reproductions; but perhaps the greater part of the average child's musical experience has been that of hearing, subconsciously as he played in the home, the various types of music included in the daily radio offerings. Fortunate, indeed, is the child whose preschool days have been spent in a music-loving home where the interested older folk sing the simple tuneful songs and select the simple musical gems for instrumental performance; but whatever the background, there seems to be universal interest on the part of the kindergarten child in music.

Considered as a whole, kindergarten teachers understand child nature and do a fairly good job of enlarging interests and molding attitudes of children. What they do in enlarging the child's music background depends a lot upon the musical ability and inclination of the teacher in charge. But be that what it may, children usually enter the first grade having a fine interest in music; or at least they have not developed any dislike for the art.

In the first grade they likewise receive such attention and training that no serious damage is done to this interest. However, in some cases very little is accomplished by way of enlarging their appreciation and background; still the interest is there to be used when the second grade is entered. At this point in their growth, it seems to me, is where subversive practices enter. Many music courses of study require that pupils in this grade begin to take notice of music notation. If pupils have not had a rich background of suitable

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songs to give them an experience of performing, recreating, or expressing their feelings through music, they have no interest or desire to discover how music is written. To insist on this requirement is devastating to the continuing interest of the pupil.

Before developing a child's ability to read, it is very necessary that he have a fairly large vocabulary of words that have meaning to him. Since his infancy he has been hearing the spoken word and has been building up associations concerning meanings and connotations. For approximately six years during his waking hours he has been hearing these sounds of words and gaining a comprehension of them—but what has happened in his music experience to give him a vocabulary of sounds and idioms? Very little; and yet at this age the child is expected to be interested in observing music notation, when in reality, he, as an individual, sees no rhyme nor reason for disturbing his joy in responding to music through having to direct his attention to this extraneous activity. His interest is solely in expressing his emotional responses through music, either in singing or reacting to the rhythm. His musical experiences have not been sufficient to cause him to want to know how to reproduce the music from the written page.

As the pupil moves on into the third grade, more stress is given to his comprehension of the written symbols. It is true that the course of study still lists many rote songs for the enlargement of the musical background, but parallel with this is the activity of acquiring skill in visually recognizing the pitch of sounds. The child at this age, by and large, does not have an impelling interest in learning how to read music. He is receiving a lot of pleasure and enjoyment through participation, and his need is still that of getting a musical vocabulary. But we move him on into the fourth grade and then begin in real earnest to drill for reading music notation. At this age, after four years of getting a background, he should have "reading readiness"—but what has happened to his interest? The stress on reading that has been placed in the two preceding grades has been so out of line with his interests that he has tended to build up a complex derogatory to music participation. In fact, this dislike for only one phase of music participation has tended to dim his enthusiasm for all phases, and passivity enters.

The course of study still suggests more and more sight reading of new material so that each pupil may gain in skill. The songs are graded according to their difficulty and problems are introduced progressively so that the child will gradually add to his store of accomplishments. He is taken farther and farther into the quagmire of disturbing assignments, and in the fifth and sixth grades we find many pupils who do not have an abiding interest in the field. When the seventh grade is reached and the pupil enters junior high school, the teacher in charge is chagrined because the child cannot read simple music and wonders why such inefficient teaching should be allowed in the elementary schools.

In the light of the dynamic concept of learning, then, what has been wrong with the procedures through which the child has passed? It seems to me that the main difficulty lies in the attempt to teach notation before the child has an interest in acquiring the skill. In the earlier years of schooling, the teacher should jealously guard the enthusiasm and childlike fervor for music which normally obtains among children of this age. This can be done in teaching the children rote songs, the words of which deal with situations within their experience. Through the singing of these songs they will learn

to idealize a pleasing tone quality. They will, through their desire to produce a pleasing tone, form the habit of listening while they sing, and gain satisfaction in their efforts. They will widen their musical background through this *continuing* experience. As they gain more confidence in their singing the teacher should occasionally let them follow the notation of the song, telling them that as they learn more songs soon they can learn to sing new songs directly from the books. These suggestions will gradually condition the child for the interest in notation which the teacher wishes to develop.

Along with the singing of rote songs there should be a great amount of rhythmic activity. Children have a keen interest in marching, running, hopping, skipping, and in various other ways responding physically to the recurring pulse of rhythmical music. After the informal free response of the earlier training, the more formal folk dances of the many nations can follow. The teacher should exercise care in selecting the music for the rhythmic activities. There is much good music available that is appropriate for this purpose without reverting to the "jazz" medium. Following the period of physical activity stimulated by rhythmical music, the quiet listening to recordings will add further to the sum total of music experience and background.

Still another valuable adjunct to this music program based on pupil interest is that of encouraging creative efforts on the part of pupils. Not all individuals of a class will contribute to creative projects, but they all are interested; and those who do respond will stimulate others to action. No greater experience conducive to learning the mechanics of music notation can be found than in creative music activity. Pupils who produce short phrases and melodies desire to write down what they have composed. Therefore, they will readily lend their attention to acquiring the skill for accomplishing their felt needs.

It seems to me that the procedure in the lower grades for getting substantial and continuous growth in music understanding and performance is to supply rich opportunities in the classroom for pupils to follow their interests. The rote songs, the motor responses to rhythms, the occasions for quiet listening and the creative efforts are all mediums for sustaining interest and broadening backgrounds.

Certainly, pupils should learn about notation and the science of music, but not until they have readiness. It is not possible to determine just when this interest will be evinced. Groups will vary according to the individual aptitudes and environments. Consequently, it is not in keeping with the dynamic conception of learning to set up a course of study which specifically determines when certain skills and knowledges should be attained. The time to teach these skills is when the pupil feels a need for acquiring them. It may be possibly as early as the second grade, and then again it may not be until the fifth or sixth. The progressive teacher must determine the time through her understanding of her particular class, and not by reading the course of study. I believe that by using the criteria of pupil interest for determining the time to introduce new problems, the pupils will come up through the elementary grades with ever-expanding satisfactions in music participation. They will welcome further opportunity for growth in the junior high school and will enter into the new areas with enthusiasm.

The dynamic conception of learning applied to music education in the elementary schools, under the intelligent guidance of understanding teachers, should result in "every child for music." Of course, in the traditional type of

organized school where pupils are promoted according to their specific attainments of skills, it has been a normal thing for a music course of study to set up aims and objectives for each grade. The classroom teachers try to meet these requirements. In many cases the children are cajoled, urged, scolded and disciplined, and before long a thing which to them meant happiness and pleasure becomes an irksome task. This type of teaching is not in line with progressive ideas and procedures.

My conception, then, of the supervisor's function in such a situation is: (1) to relieve the teachers of the feeling that definite attainments must be accomplished at definite stages of the child's physical maturity; (2) to advise with the teachers as to their procedures in stimulating pupil interest; (3) to help them with materials and suggestions for sustaining and intensifying this interest; and (4) to assist them to know when the child's interest is ripe for exploring further areas leading to information and skills.

Through these methods of guidance I thoroughly believe that pupils will demonstrate a superior knowledge of music fundamentals at the end of the sixth grade and, in addition, they will have an abiding interest in the art of music.

MUSIC IN THE ELEMENTARY SCHOOLS OF THE SOUTH—PRACTICES AND NEEDS

REPORT OF A COMMITTEE OF THE SOUTHERN CONFERENCE
JOY MENDES, *Chairman*



THIS COMMITTEE has been composed of one representative from each state in the southern area. The work of the committee has taken the form of a study, by means of a questionnaire, to determine practices in the elementary schools: concerning numbers of schools under supervision, time allotment, preparation of supervisors and grade teachers, materials and equipment, supervisory techniques, and activities included in the music program.

The questionnaire was modeled after that used in the National survey on vocal music in the elementary schools, with additions to include the above-mentioned topics. It was sent out over the Southern Conference area after each member of the committee had approved its general form and had made several worth-while suggestions, which were all included in the final form.

Each member of the committee sent out about twelve questionnaires in her state, and from replies which were received compiled a state report which was forwarded to the chairman. The following report is a tabulation and summarization of twelve state reports. South Carolina is the only state not represented in this study. There were 104 replies received from 144 questionnaires sent out, indicating a fine spirit of interest and cooperation.

TIME ALLOTMENT

The average time seems to be from 75 to 100 minutes weekly, though one school reports as little as 20 minutes weekly and some few as many as 150 minutes weekly.

EQUIPMENT

Most schools report the availability of basal music texts in each room, and a piano, phonograph and records in each building. About half the schools report either a radio in the building or the practice of bringing one to school for certain outstanding broadcasts. Almost all schools report that teachers are equipped with pitch pipes.

PREPARATION

Supervisors. Preparation required for supervisors by the state departments of education varies considerably. Almost half the supervisors report having either a Bachelor of Music degree or an A.B. degree with music training and experience. Some hold only certificates issued by the State Department of Education, given either as the result of an examination or by presenting records of various numbers of semester hours of music preparation.

Grade Teachers. The situation with grade teachers is even more indefinite. Three states require four semester hours training in music. One state, Louisiana, requires twelve semester hours for future graduates, but in most cases, state departments or county boards of education are making no definite requirements for training in music of grade teachers.

SUPERVISION

There seems to be considerable overlapping between elementary grades (1-6) and grammar grades (1-8). Over half the reports have supervisors responsible for grades 1-8 as well as 1-6.

The number of schools under supervision of one person varies from one school having less than 500 students, to from ten to sixty-three schools (in one case ninety-two schools) in the larger cities having an elementary school population of over 10,000 children.

Teaching. About half of the schools report that the teaching of music in the classroom is done by the grade teacher, about one-quarter by a departmental teacher, and over one-quarter by the supervisor only. There seems to be some overlapping, for one-half report that the classroom teaching is done by a combination of grade teacher and supervisor.

Visitation. Frequency of visiting classrooms varies from weekly to monthly, and in a few cases in the larger cities to yearly, semi-yearly, or as needed.

In most cases visiting the classrooms is regulated by the initiative of the supervisor, fairly frequently by the request of the teacher or principal, and a very little at the request of the children. In an overwhelming majority, the supervisor is visiting each room on regular schedule and is teaching the lesson, thus acting as a special teacher rather than a supervisor.

About half the supervisors report that they sometimes observe the lesson, or that they consult with the class concerning their particular plans.

Almost all report that they consult with the teacher immediately following the lesson, and about half that they consult with the teacher at a later conference.

ACTIVITIES IN MUSIC PROGRAM

Attention to Tone Quality. There seems to be a very definite effort to stress beauty of tone; the majority report that this is done by means of songs to be learned; almost half report also the use of special voice drills. This latter is doubtless used by the group of supervisors who are on regular teaching schedule. Emphasis on interpretation is almost constantly stressed, using as contributing factors appropriate tone quality, meaning of text, and marks of expression.

Treatment of Pitch Defectives. Over half allow the children of defective pitch sense to sing along with the class.

Most of the supervisors report that they provide for individual corrective work in the regular class; a very few provide help in a special class. Almost all provide activities other than singing.

Cumulative Memory Song Repertory. The development of a well selected list of songs throughout the grades is in almost general use. The list seems to be composed about equally of familiar folk songs, and simple music of the masters. In about half the schools, children help in selecting these lists.

Music Reading. The usual place for beginning music reading is either the second or third grade, though eight places report beginning in the fourth grade or above. Almost half report the continued use of a formal procedure, though there seems to be some confusion of ideas, for three-quarters report the use of the teaching of reading skills as a means of learning new songs. Almost general is the practice of developing a background of tonal experience by special attention to ear training.

Listening Lessons. Regularity of listening lessons varies from semiweekly and weekly to monthly, or no regular time. The average length of the lesson seems to be fifteen or twenty minutes, though one place uses the listening activity as part of the regular lesson, from three to five minutes. A few have

a separate course of study, while most places have their listening related to the vocal program. About half provide for some listening experiences related to the social studies.

Music Integrated with Social Studies. Almost general is the practice of singing songs related to the social studies program, while about half use related music for listening, and about one-third provide for background or research work and opportunities for creative expression.

Quite a number of most interesting comments were made on this topic. A goodly number are favorable even to considering it "unavoidable"; quite a few are conservative, expressing the thought that it must not interfere with the regular music program but should be an "extra experience" and never a "forced connection." Many feel that the amount of integration is dependent upon the teacher, the school, time element and materials. One thoughtful person has summed it up by saying that the integrating program is young, and the material new to teachers. There seems to be quite a confusion of ideas as to what constitutes integration and the necessary balance between music for its own sake, development of skills and techniques, and the place of music in the larger scheme of education.

Creative Experience. This phase of activity seems to be largely taken care of through rhythmic expression and interpretation, while about one-third do some making of melodies and making of instruments.

Rhythmic Development. Almost general is the provision for rhythmic experience through directed response, free interpretation and rhythmic scansion as an aid in the study of time. A large proportion use percussion instruments in the primary grades and about one-quarter continue their use through the intermediate grades.

Instrumental Development and Elective Activities. About one-half the schools report the teaching of orchestral or band instruments, and one-third the teaching of piano. About one-half have either elementary school orchestra or band, and about one-quarter report the use of an harmonica band.

The elementary school choir or glee club is well represented in about three-quarters of the schools.

The average number of children engaged in all these elective activities seems to be around 10 per cent.

Grading System. Most schools report the use of some grading system, of which letters, and satisfactory or unsatisfactory, are equally divided. Only a very few use percentages and about one fifth use no grades at all. Where grades are given, the main factors considered are attitude and effort; about one-third consider tone quality and one-quarter, reading skill.

Use of Standardized Tests and Grouping by Development. There seems to be very little use of standardized tests, only eleven reporting the use of aptitude tests and eighteen the use of achievement tests.

Continuing that, only ten schools report any grouping of children in music by levels of development rather than by grade groups.

Use of Radio. About half seem to be making use of radio, notably for the Damrosch "Appreciation Hour"; but the other half reports no radio in building and uncertain reception as particular deterrents.

NEEDS OF ELEMENTARY MUSIC

Many most interesting comments were made under this topic. The most urgent and often repeated, concerns the need for better training in music for the grade teacher and definite requirements for such, in terms of semester hours, by teacher-training colleges and state boards of education.

Here are some of the most interesting comments: (1) All supervisors should have a B.M. in Public School Music. Music, musicianship, musicology should be stressed in training of music teachers. (2) There should be more supervisors and music teachers in upper grades. (3) Better supervisory techniques should be used. (4) The state should furnish music books, more equipment and materials of instruction. (5) There should be more opportunity for instrumental study. (6) More extensive rural programs, especially coöperation between community and school should be developed. (7) There should be more time for music, daily lessons, flexible schedule. (8) More emphasis and understanding of the elementary music program should be secured.

CONCLUSION

A thoughtful study of the results of this questionnaire, indicates very clearly that though supervisors and special music teachers are thoroughly alive to the responsibilities and are using, in most cases, acceptable teaching procedures, the biggest problem is that of better music teaching every day in every classroom by a more musically trained grade teacher. Supplementary to this is such a supervisory technique as will guide and stimulate the grade teacher, and give to her, the in-service training that she needs if she is to be partly responsible for guiding the growth, and bringing beauty into the lives of all the boys and girls through the daily music hour.

[NOTE: A resolution recommending minimum requirements of four semester hours of music for teachers in primary grades and of six semester hours for teachers in the grammar grades was adopted by the Southern Conference for Music Education, Columbia, South Carolina, 1937. A supporting resolution was adopted by the elementary school music discussion group of the Southern Conference, Louisville, Kentucky, 1939. Refer to 1937 YEARBOOK, p. 375; this volume, p. 452.]

THE FUNCTION OF CREATIVE MUSIC IN CHILD LIFE

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FROM MUSIC EDUCATORS and classroom teachers who think of creative music as a set of extra activities separate and apart from regular music work, comes an oft-repeated question: "How can we give time and place to creative music at the expense of teaching children to sing beautifully a selected song repertory, to read music and sing two and three-part harmony from the prescribed state music texts, and to listen intelligently to good music?"

One educator writes, "We must choose between creative music and results." In brief, it is the concept of some persons that, by giving precious music time to creative enterprises, the standard of musical attainment which they as adults have set up and which they consider to be of major importance, is bound to be lowered! In answer to those individuals who stand for so-called "results," it should be pointed out that there is no quarrel between creative music and results, when we interpret creative music to mean a learning process through which child development in music understanding and appreciation, together with mental, social, and emotional growth, takes place. "Creativeness is either synonymous with or an integral part of all learning."¹

Finding time for creative music activity ceases to be a problem when we consider the beautiful interpretation of a song or an instrumental composition to be creative; when through purposeful activity, children record on the blackboard an original composition in music notation, thereby learning more about music symbols than through endless formal music reading experience. Time for creative music is *not* a problem. The problem is rather one of teacher point of view; whether we are teaching music as isolated, unrelated subject matter, or whether we are teaching children, with a profound interest in and an understanding of the child, and how the child learns.

In the Pasadena Elementary Schools, we follow a general and very flexible plan in music education through which we maintain a high standard of musical achievement, but at the same time serve child needs with a music program rich enough in opportunity that individual differences in music ability, ranging from genius to the so-called unmusical child, are provided for.

Our school year is divided into two semesters. As a safeguard against undue emphasis on any one phase of music activity, our general plan is to work during the first part of a semester much as we have always worked—on beautiful interpretation of a wealth of carefully selected song literature, some of which is learned entirely by rote, some by rote-note, and some by music-reading with so-fa syllables or with "loo." From this music reading material and from the rote-note songs, tonal and rhythmic problems are isolated and drilled upon as necessity arises.

Paralleling the rich experiences in song interpretation and music reading, is the experience of *playing* music, which in its simplest form, includes interpreting phonograph music with rhythm instruments. The instrumentation of a rhythm orchestra selection is never dictated by the teacher, but is developed entirely by the children through a creative process. No selection is ever played unless certain points of discovery in the music and a careful choice of instruments have first been made by the children.² This music activity involves

[California-Western Conference, Long Beach, 1939]

¹ Fox, Lillian Mohr, and Hopkins, L. Thomas, *Creative School Music*, p. 17.

² *Ibid*, pp. 138-44.

purposeful group listening, creative thinking, experimentation, discussion, evaluation and discriminative taste; all of which contribute to growth in music appreciation, together with worth-while social control. For children who find singing difficult, this type of music activity fills a great need at all elementary levels. It is an activity in which children of all degrees of music ability may successfully participate.

During the time these three music activities (singing, reading, playing) are moving forward to high levels of satisfaction, progress is also being made in social studies or major areas of experience in the classroom. Children have acquired information through research and group discussion, have launched into construction and other activities which generally involve dramatic play and a growing freedom in the use of an increasing number of expression media. It is at this point that music becomes functional in child life, as the child uses music in some one or all of its elements to communicate his ideas. It is at this point during a semester that we *shift our emphasis* from the more formal unrelated music-as-an-art activities to child creative activities, which include singing, playing, and writing music composed by individual children or as a group enterprise. Music now becomes an integral part of child life. It may be created spontaneously in a vital dramatic situation or it may be purposefully planned and developed over a period of time, to express or intensify a mood or accompany some rhythmic movement of the body. Whether it be merely a sound effect descriptive of creaking wagon wheels or an exquisite tone-poem of genuine musical merit makes little difference, if through the process of its creation it has served the needs of children by satisfying basic drives within them.

Such a shift of emphasis from music-for-music's-sake to creative expression which satisfies immediate child needs in daily group living does not mean that the standard of tone quality and beautiful singing has suffered. Neither does it mean that desirable learnings in music skills and techniques have ceased to take place. Just the opposite is true. The identical problems in tone, rhythm, and general music notation, which some educators believe creative music activity ignores, are brought into practical use by the children themselves, as they compose, perform and record music of their own making. Music writing becomes a group enterprise motivated by the children's desire to preserve something important to them so that it may again be used and performed with accuracy.

A brief summary of how creative music activities function in child life would include:

- (1) Singing and music reading throughout the semester, with a shift from song literature as an art, to song material of particular historical period, or as an integral part of a certain major area of experience in which children may be working.

- (2) Playing rhythm orchestra throughout the semester, developing a creative interpretation of phonograph music, with a shift to integration material of historical merit or recordings pertinent to immediate child interests. For example, children might begin the semester by creating rhythm orchestrations to folk music or music of two or three tunes. If they are studying "The Westward Movement," they would soon recognize a need for music actually used by the pioneers, and would enjoy playing music of that period.

- (3) Composing may be a part of any day's activity, and it may be done

individually or as a group enterprise. Original music by children in the form of songs, chants, melodies, drum-rhythms, tone-poems, etc., generally increases with the development of some major interest. Music becomes functional in child life when the child uses it to express, intensify and interpret his ideas in dramatic play. A child creates music only when he feels within himself a sense of security in his environment and a complete release of the creative spirit, and when the music activities of the group are easy enough to assure success and hard enough to be challenging.

(4) Music materials in each classroom are a necessity if music is to function satisfactorily in child life. In addition to one or more song books for each child, there should be: (a) A library of recordings for quiet listening and for active participation in rhythm orchestra. (b) A good, portable victrola easily available to every classroom. (c) A library of phonograph recordings pertinent to needs in major areas of experience. (d) Rhythm, melodic, and harmonic instruments with which children may work from the first to the last days of school. Children may make and collect very simple instruments, but the time spent on construction of instruments, which often fail to yield musical satisfaction when finished, might more profitably be spent in active participation in music activities with instruments and materials provided in the teacher-arranged classroom environment.

In conclusion, it may be said that a program of creative music activity means not a disregard for all that is fine in music performance, music appreciation, music understanding, skills, and techniques. It means an even higher level of achievement for *every* child than we have reached before. The change is not in what we teach, but in *how* we teach it, and the success of creative procedures lies mainly in one important concept—*that of transferring the center of attention from the pressing urge to teach subject matter, to the use of subject matter as a means through which to develop children.*

THE GUIDANCE PROGRAM IN MUSIC IN THE ROCHESTER PUBLIC SCHOOLS

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A BRIEF REPORT of the guidance program in music near the end of its fifth year was given at the 1934 meeting of the Music Educators National Conference and was published in the YEARBOOK of that date. At the present time I shall attempt to outline for you in a general way the present status of my work near the end of its tenth year. During this period, full time has been given to the development of a city-wide guidance program in school music, a program which has had as its purpose the encouragement of students in the Rochester public schools to take advantage of the kind and amount of special instruction in music that their talents warrant.

Rochester provides an unusual opportunity for developing such a program. The music department is well-organized, with a fine personnel of about one hundred supervisors and teachers. A rich and varied program in instrumental and vocal music is offered in the various schools of the system.

The music supervisors and teachers have become greatly interested in coöperating in a program which encourages a student to participate in the special kind of music for which he seems best suited and in which he is most interested, whether it be voice, piano, or one of the various instruments. Emphasis is placed on the needs of the child rather than on the welfare of the individual school or particular department.

Besides the opportunity of working with a very coöperative and interested music department, the music-psychologist, in addition to her own experimental data, has the advantage of access to the psychological records of the children of the school system found in the files of the Child Study Department, a department nationally known for its outstanding work.

Most leading music educators today consider the cultural values derived from participation in special classes in music in the public schools of greater value than the vocational possibilities of music study. Most parents and the children with whom we come in contact agree with this position. Therefore, it is largely in the interest of avocational guidance that the program is maintained.

To carry out this type of program we have been interested in building up certain attitudes on the part of supervisors, principals, teachers, parents, and the students themselves. It has been most interesting to observe the change in these attitudes as the work has progressed. In many cases an initial curiosity about the functioning of our program led to a reaction of personal satisfaction in actually having possession of usable data; this then developed to a feeling of responsibility because of an understanding and desire to aid in the direction of the students of varied talents in their schools. And because of the enlarged scope of the program, in which approximately three thousand students are examined yearly and for which an active file of about twenty-five thousand cases is maintained, it is necessary to share responsibility in different ways with the entire music faculty of the public schools. In turn, the sharing of responsibility is valuable to the music teachers in that it leads them to a better understanding of their students and causes them to become conscious in their teaching procedures of the desirability of providing

[Eastern Conference, Boston, 1939]

instruction that will meet the needs of the students in their classes. In this way a proper amount of attention is directed to pupil learning as well as to teaching techniques.

Although the program was initiated to serve as an aid in the placement of school instruments, it has necessarily grown in scope so as to function in various music situations, ranging from the elementary school chorus, orchestra and band to the advanced interhigh vocal and instrumental organizations. Of course the placement of the large number of school instruments in the hands of the more talented students has continued to hold a prominent place in our work. Special attention is given to the level of talent and the type of student needed for such performing groups as the Interhigh Band, Interhigh Orchestra, Interhigh Choir, Interhigh Prep Choir and various intergrade organizations. An effort is made to insure greater opportunities for accomplishment in those groups by directing the more talented students to these advanced organizations. This allows a more efficient use of the rehearsal time and increases the instructor's opportunity to give talented students a richer musical experience. As an example, less than two per cent of this year's Rochester Interhigh Choir ranks below average in talent; the largest percentages fall in the highest classifications.

In order to make the most efficient use of a talented student's time so as to prepare him for later participation in an advanced musical organization in high school, it is necessary to see that he starts his musical instruction at an early age. Also, it is necessary to direct his efforts in such manner that a fine accomplishment will result. Therefore, an attempt is made to sift the finest talents for special instruction as early as the 5B grade, giving the students special encouragement and providing special opportunities for study whenever possible. We especially encourage students in the two highest divisions of our fourfold classification: *Encourage Strongly*, *Encourage*, *Encourage Conditionally*, and *Not Recommended*. Individual follow-up work is carried on, and every effort is made to keep these talented students at a high level of work.

Various studies of accomplishment have been made. The findings indicate that the talented students, as would be expected, retain their interest over a longer period of time, and that their accomplishment is much greater. As an example, from a study of 125 children who were selected from various public schools as beginning students in violin and piano for demonstration classes at the Eastman School of Music, 90 per cent of these students continued special work after completing their course in the demonstration class. Another study indicated that the turnover of instruments was lessened approximately 60 per cent. This no doubt would have been higher under normal economic conditions. In a survey of 500 of the more talented students, approximately 90 per cent had had some special work in music before leaving grammar school. As demonstrated in many other ways, it is evident that more efficient results are obtained in special music classes when students with the necessary requisites in talent are chosen for such instruction.

In a report of this kind it is possible to indicate the scope of the program only in a very general way. The following divisions cover roughly the various phases of the work and the manner in which service is given to the music department:

- (1) Aid in the placement of about one thousand school instruments in the hands of the more talented students of the public schools.

(2) Information for supervisors and teachers of music that will assist them in making recommendations to parents for the purchase of instruments for their children.

(3) Recommendations for placing homogeneous talents in vocal and instrumental music classes whenever practicable to do so.

(4) Work with music teachers in directing students of unusual musical aptitude to classes in music where special opportunities will be provided for the development of their talent. This involves follow-up work over a period of years.

(5) Work with music teachers to determine if the actual accomplishments of students in their organizations conform to what might be expected as judged by their talent ratings.

(6) Coöperation with various organizations for child guidance, such as the Child Study Department, Children's Service Bureau, Visiting Teachers Department and Special Education Department, for the purpose of readjusting the activities of the student in some musical endeavor when his musical talent warrants it.

(7) Recommendations that students shall not register for special classes in music when the talent classification is so low that it is questionable whether it will be valuable for the student to spend his time or that of the teacher for such instruction.

(8) Service to the vocal department in numerous ways.

I shall also summarize some of the underlying policies adopted and some of the procedures followed which I believe have made our program more effective. The summary will be given in part in the form of certain recommendations for a guidance program in music, these recommendations being based largely on the results of experience and study gained during the ten-year period.

(1) The student must feel that the guidance program is for his benefit. A student comes to us for direction upon the recommendation of some principal or teacher of the system who is interested in his musical possibilities. A request is made on behalf of the student for our psychological service. Our work is not imposed on the students of the system; a more wholesome attitude results because our service is desired. Requests are so numerous that usually our general testing schedules are filled several weeks in advance. In addition to requested periodic visits to the various schools of the system, weekly appointments for students of different grade levels are maintained at a central test room to take care of cases that the various principals, personnel workers, supervisors, and teachers of the schools consider worthy of immediate attention.

(2) Use good judgment by giving out information that will do more good than harm. Be discreet in giving to various workers, parents, and children only that information that they can profitably absorb. Actual test results are not for students, but rather for those who are capable of advising students.

(3) Be positive rather than negative in making recommendations and predictions. Give encouragement for activity in music to every student to the degree that his talent warrants, whatever that talent may be. Avoid negative recommendations that tend to antagonize a student or to suppress even a limited interest in music.

(4) Expect different degrees of coöperation and understanding when following the progress of students. Allow for varying degrees of interest and comprehension on the parts of various colleagues when working with a large number of individuals who are so different in attitudes and background.

(5) Consider the student as a human being. Study him as an individual who has diverse problems and needs, and try to analyze the total situation in such a way as to find out how the study of music may be of help in solving his general needs.

(6) Be alert to the general effects of the guidance program. (a) Observe the general level of performance of the various musical organizations. Coöperate with all members of the music department in helping them to secure better results, whatever their musical activities in the department may be. Assist in pointing out changes in policy that will prove beneficial to the teaching of music. (b) Follow the musical activities particularly of the more talented student throughout his public school life. Work with the various music teachers to ascertain if a student is studying at his highest level. (c) Study the general reactions of administrators, supervisors, and teachers to the guidance program. Establish a policy of suggestion and guidance rather than one of dogmatic certainty with those with whom you come in close contact. Remember that in establishing a program of this nature it is necessary to maintain a coöperative interest in the program, and that this can materialize only by a patient and educative process over a period of time.

THE ELEMENTARY MUSIC SUPERVISION PROGRAM OF MISSOURI RURAL SCHOOLS

DEAN E. DOUGLASS

State Supervisor of Music, Jefferson City, Missouri



WHEN I assumed the duties of the supervisor of music in the Missouri State Department of Education, I forwarded a questionnaire to our 114 county superintendents of schools in search of specific information regarding the status of music in our rural schools. To my surprise I learned, just what you would perhaps learn should you make a similar survey, that approximately 35 per cent of our rural school boys and girls were not privileged to participate in any organized music program. In fact, they seldom sang inside the four walls of their school building and in some cases they never sang at school.

This 35 per cent is not astounding until one considers the fact that during that particular year there were 195,196 boys and girls enrolled in our rural schools. By rural schools, I mean the one-and two-room country schools, not including even the small urban elementary districts.

Our survey indicated that 70,000 boys and girls were being left out in the cold in regard to their musical developments. Even with this indication, we did not admit taking the back seat in so far as rural school music was concerned.

We had many counties in which a teacher must present his or her music qualifications and recommendations as a teacher of elementary music before he or she would be employed by a rural school board. The problem confronting us was to give these 70,000 boys and girls something in the field of music education and at the same time enhance the program throughout the state as it was being administered in the counties that were already offering music programs of sorts. It was only logical to assume that we had to do something.

We decided on a rural school supervisory program which would somewhat assume the proportions to teacher training. We had to decide the extent to which we could logically carry on this program of rural school music. Several factors entered into this decision: For example, the possibilities of securing trained supervisors, particularly because of the tremendous shortage of adequately prepared teachers throughout our section of the country; the possibilities of financing these programs for which there were no provisions for state aid; and the development of a plan that would serve the regularly employed teacher in the presentation of a program of music in her school.

A definite plan was outlined and presented to the county superintendents of schools for their suggestions and criticisms regarding its workability in their particular counties. Bear in mind, we have quite a vast number of industries represented in Missouri and the program that would work best in Montgomery County where the industry is strictly farming, would not be the most suitable in Shannon County, where a large percentage of the population earn their bread and butter by working in the sawmills.

We knew that the status of rural school music could be generally improved throughout the state. Problems with reference to materials and supplies, general organization, the course of study, and teacher efficiency existed in every county. Some of our counties had neither piano nor victrola in any of their rural schools. Several thousand of our rural schools were inadequately equipped. Several thousand of our rural school teachers had no basal training in music fundamentals.

[Southwestern Conference, San Antonio, 1939]

We submitted this plan which we considered would be a minimum effort to obtain a more unified and progressive program in elementary music education. This plan as outlined below, involved the employment of a county rural school supervisor of music. It is based on organization in a county with sixty rural schools.

DUTIES OF A COUNTY RURAL SUPERVISOR OF MUSIC

- (1) To visit each rural school in the county once each month.
- (2) To hold a conference with each teacher once each month. The itinerary of the supervisor can be made to include a supervised period in three schools each day. For example, a township including nine rural schools would be completely supervised in three days. On the evening of the third day, or at some other specified time, the county supervisor should meet with the nine teachers in this township for a general conference in discussing plans and outlines for the next month's work in music.
- (3) To be responsible to, and under the direct supervision of the county superintendent of schools, who will be the intermediary between the county music supervisor and the supervisor of music, state department of education.
- (4) To confer with the county superintendent in the selection and adoption of music materials and books for use in the county.
- (5) To see that the music program is unified throughout the county and that advantage is taken of every opportunity to advance music education.
- (6) To supervise the training of the children in their preparation for special programs, etc.
- (7) To work with the county superintendent in the organization and function of the county chorus, contests, and festivals.
- (8) To consider the county superintendent as the executive officer and confer with him at regular intervals in regard to the function of the program.

DUTIES OF THE COUNTY SUPERINTENDENT

- (1) To superintend the program of music education in his county. He may call on the state department of education either in an advisory capacity or as an interrogator.
- (2) To be the executive officer in his county in the promotion of this program.
- (3) To confer with the county music supervisor in selecting texts and materials for use in the county.

DUTIES OF THE STATE SUPERVISOR OF MUSIC

- (1) To outline the program in music education for the year and present it to the county music supervisors and the county superintendents of schools.
- (2) To recommend texts and materials for final adoption by the county superintendents and their county music supervisors.
- (3) To furnish examination questions through regular examining channels.

DUTIES OF SCHOOL BOARD MEMBERS

- (1) To furnish the proper equipment for use in music education work as recommended by the county superintendent and the state department of education.

- (2) To bear their proportionate share in the expense of the program.
- (3) To act in an advisory capacity with the county superintendent regarding the functions of this program.

DUTIES OF THE CLASSROOM TEACHER

- (1) To create interest on the part of her students and community.
- (2) To carry out the program as outlined and presented to her by the county supervisor of music.
- (3) To attend the conferences with the county supervisor as prescribed by the county superintendent.
- (4) To act in an advisory capacity with the county music supervisor regarding the function of the program in her school.
- (5) To confer with the county superintendent and her school board regarding problems peculiar to her school.

FINANCES

We are using a county with sixty rural schools which approximates the average county. We have estimated a fair subsistence and traveling expense aggregating \$1800 a year. If each rural school made affiliation with this program, the cost would be \$30.00 per year for each school. Each school would receive at least one supervised period per month and one conference each month with the supervisor.

There are two plans by which a supervisor may be employed. At the annual spring county school board meeting a county music board may be elected with the county superintendent as president. This board would have the power to act regarding the employment and payment of the supervisor. If this plan were used, each rural school would make its financial contribution to the treasurer of this board, who in turn would pay the supervisor for her services. The supervisor would be contracted by and to the county music board.

The alternate plan is that the supervisor be employed by contract with the individual school boards. The county superintendent would be responsible for selection of a supervisor and each school participating in the organization would make their own contract with the supervisor and make direct payments to her.

The county superintendent, as the executive officer of a county music board, shall make recommendations to the board or, as a sole agent under the second plan, shall select the county supervisor of music.

We require that the supervisor have at least the sixty-hour elementary certificate with a major in public school music and have had experience teaching in the elementary schools, preferably in the rural schools. In addition, it is highly advisable that the supervisor shall have had a rural background in order that he or she may be thoroughly familiar with and in sympathy with rural problems. Such a supervisor may legally be paid out of teachers' funds.

BENEFITS TO BE DERIVED

- (1) The music program throughout the county regarding each day's work could be made much more efficient.
- (2) The county chorus would continue as it has in years past with generally more efficient preparation.

(3) There would be a larger participation in part-singing and rhythm band work.

(4) The children in the more backward section of a county would receive music education on a par with that of the more progressive sections.

(5) The program would be more thoroughly uniform and more thoroughly integrated and correlated.

(6) Music fundamentals would be more properly taught.

(7) Student participation would be more complete.

Bear in mind this program is considered a minimum effort toward a completely uniform integrated program in music education in the rural schools. You might, perhaps, want to use two or three supervisors in your county in order to have more supervised periods in each school.

Under such a program, you will undoubtedly want to use a graded series instead of a one-book course. The same language book is not used in grades one to eight, inclusive. The arithmetic book is not used in grades one to eight, inclusive. It is only logical to believe that the best work in music education can be done with materials applicable to specific grades. Every rural school library should contain a good elementary fundamentals of music textbook for reference purposes. A complete set of records of instruments of the band and orchestra with accompanying picture charts should be in every rural schoolroom. A good musical dictionary should be in every library. Wherever possible, a radio should be used in the rural school in order to take advantage of such music appreciation programs as the Walter Damrosch programs.

During the past two years, we have had the opportunity to observe and supervise this activity of county rural school music supervision. Beginning in the fall of 1937, fifteen counties copied their programs after these recommendations. Their programs were so successful that this year there are forty of our 114 counties operating with from one to three rural school music supervisors each. The duties of these supervisors are almost limited to the one- and two-room country elementary schools. In a few cases, some of the small consolidated high schools and consolidated elementary districts are receiving this supervisory service.

In no county is there 100 per cent participation in the program because it is only logical to assume that in a county with from 60 to 120 rural schools, there will be a few experiencing financial difficulties.

We have had occasion to see and evaluate the results of the monthly faculty meeting and the monthly supervisory visit.

Our elementary courses of study in Missouri are based on psychological presentation of subject matter materials. Our elementary teachers teach by what is commonly called the unit method. Some units of work last as long as six or eight weeks. It is an extremely difficult task to find suitable song material connected with any unit of work in sufficient quantities to present to the children because of the lack of supplementary materials found in the rural schools. If we could have adequately filled libraries, this problem would be eliminated, but such is not the case with us and I am wondering if it is with you.

The supervisor presents lists of materials for use in these units. It is the standing recommendation of our department that the local school boards furnish at least one copy of the adopted text for every two children enrolled, plus at least one copy of each of several supplementary texts. We are making

rapid advancement in this regard. Thousands of our rural school boards have furnished these materials.

After the song materials have been made available to the teachers, that is not in the least any indication that the regularly employed teacher knows how or why to teach a rote song; how, why, or when to take up the study of observation song materials; the presentation of staff notation and beginning reading; or how to solve the various rhythmic, harmonic, or melodic problems even though they may be quite simple. These matters are attended to and these deficiencies cared for in the faculty meetings. In a county where sixty schools are involved, there would perhaps be five districts represented in order to reduce the number of teachers in any one meeting. The reason for this is purely psychological. You know, as well as I, that it is a much more difficult task to teach a class with sixty enrolled than a class with only ten or twelve where you may all sit around the conference table and soon arrive at the place where no one is afraid to speak out loud. These problems are worked out in the faculty meeting and the teachers are taught then and there how to present song materials that they may serve the purposes for which they are intended.

Occasionally we find a teacher perhaps thirty-five years old who has never had the experience of feeling syncopation, compound measure, or perhaps even a simple divided beat.

How frequently do we find a rhythm band dressed in all of its finery and after having worked a year that organization can play only three or four numbers because the activity has been rote. The children have been told what to do and when to play. Our rural program includes rhythm band and toy orchestra work with even harmonica bands, but only as a reading activity. We cannot justify rhythm band work done by rote. We can justify this work as a reading activity and the correct methods of presenting this work are demonstrated in the faculty meetings.

The secret of the success of this program lies in the faculty meetings. These teachers return to their classrooms fortified to carry on in their program of music education.

After the faculty meeting, the supervisor makes his or her visit into the classroom once a month, or twice a month if time allows, but seldom takes over the reins. The regular teacher carries on her work just as she does when the supervisor is not there. Wherever there is a problem, whether that problem exists among the children or with the teacher, it is the duty of the supervisor to analyze it and make corrections. Our supervisors are truly supervisors and not "snoopervisors." When the supervisors have straightened out that problem, they again retire and the regular teacher assumes charge.

Those of you who were in St. Louis in 1938, heard some of the results of our first year's efforts in county rural school music supervision when 4,351 boys and girls sang in the arena of the Municipal Auditorium before the National Conference. Musically, of course, that program was just what one might expect, but as an experience for boys and girls made possible by our county rural school music programs, it was an event for those children with which nothing else can compete. As a result of these events, we find our county choruses singing much better song materials and singing them in two or three parts when they have never done so before.

We find the rural school graduates entering high school, in many cases, with much more tangible equipment to participate in the secondary school

music activities than many of those graduates from the urban or city elementary schools.

Even though we have been the promoters, it would be very unfair for our state department to claim undue credit for the installation of these programs because, as a matter of fact, every installation depends entirely on the interest of the county superintendent of schools. Its organization and initiation depend on whether or not it is wanted by the county superintendent. If he does want it, we are continually at his service, during the annual board meetings and teachers' meetings, to help promote the activity.

The county superintendent decides on the amount of the fees, collects the money, and selects the supervisor or supervisors. He may hire whom he pleases so long as that individual meets the necessary qualifications.

This year in forty counties there are approximately 75,000 boys and girls in the rural schools being privileged to partake of this program. Many of them were included in the original 70,000 who three years ago did little or no singing at school.

These are some of the results we have seen thus far. We do not know what to anticipate for the future. We hope the time will eventually come when each of our 114 counties will have this organized program of music supervision.

PROMOTING A STATE-WIDE MUSIC PROGRAM

EDITH M. KELLER

State Supervisor of Music, Columbus, Ohio



AS CHAIRMAN of the Committee on Music in the Rural Schools of the Music Educators National Conference (1937-1939), I was greatly interested in the suggestions and recommendations offered by the various sectional chairmen and state committees. Heading the list was a unanimous expression of real need for state supervision, which, without doubt, insures an organized program under authorized leadership.

Such a supervisor, as a member of the State Department of Education, naturally has the cooperation and support of the state staff. Official contacts with school administrators, general supervisors, classroom teachers, and boards of education are easily possible. A certain amount of authority attached to the position is recognized. Music naturally assumes a place of more importance in that it becomes a definite part of the educational program, through coordination, correlation and integration.

Other urgent recommendations included the organization of an active state music education association with rural chairmen or committees; county organization and supervision; higher standards for training music supervisors and classroom teachers, and adequate certification requirements; the promotion of rural music festivals of a county, district and state nature.

The following general suggestions come from Ohio:

Music is not required by law in our state, although others have some such legal provision. We felt it more desirable to create interest and favorable attitudes with the establishment of state department standards. At present the Ohio High School Standards require a minimum offering of one unit in music in every first grade high school. We recommend two, and will accept a major of three or four if the program is approved. A minimum music requirement will be included in the new elementary standards.

Interest was created at first by contacting county superintendents, local administrators, board members, interested school patrons and scattered teachers in rural districts. Plans were made for combined groups of children with as large representation as possible to appear at teachers' meetings, institutes, county board meetings and various community functions. It is very evident that school and community life are enriched by such participation and nothing arouses interest and creates favorable attitudes more readily. The immediate result was the query from parents and school patrons as to why their schools had no representation. Plans were then discussed for the inauguration of a minimum program. All-state rural choruses and orchestras were carried on for a number of years as special features of the annual meeting of the Ohio Education Association.

Our teaching program has been improved by raising standards of teacher preparation and the enforcement of certification requirements. Helpful courses have been established in our summer schools and teachers have been encouraged, and some even required, to attend. In county organizations we advised the visitation of work in other schools, planned for demonstrations, exchange programs, clinics, and the like. All such standards may be encouraged and sponsored by an organization of music educators of sufficient background and standing to ensure the respect of school authorities and patrons.

Courses of study and standards have been prepared with the help of the leaders in the various phases of music education. These include outlines, sug-

¹*Southern Conference, Louisville, 1939]*

gestions, lists of texts, supplementary materials, reference and library books. General suggestions and information are sent out from the office to teachers throughout the state as occasion demands.

Favorable attitudes have been created by sponsoring a constructive program which has been a contributing factor in the enrichment of individual, school, home, and community life. Many communities have found it possible to change the barren atmosphere to one of joy and enthusiasm through music. Rural schools may become centers for community culture. The State Department of Education and the Ohio Education Association have given wholehearted support to us at all times. Our communities believe in music and we have evidence to prove that a program which functions will never be abolished.

Where state supervision does not exist, the elementary and high school supervisors and inspectors who work from the state education office can create a favorable attitude in the districts they serve. Several states are now solving their problems in this very way. The supervisory staff, in visiting and inspecting schools, stresses the value of music and considers it an important factor in the rating given the school. In one state, as a result of this plan, there is agitation for a state director of music. State and district education associations should be encouraged to use performing groups of children to enrich their educational meetings.

A number of adult organizations interested in education are likewise of invaluable assistance, if awakened and aroused as to the needs. The National Education Association, through its director of Rural Education Service, Howard A. Dawson, stands ready to assist. One of the most influential groups is the National Congress of Parents and Teachers. Specific interests of this organization include music and art. The national board includes a music chairman, who at the present time is your own Grace Van Dyke More. Bulletins are available from the national office with suggestions for adult participation, through such singing groups as mothersingers, fathersingers, parent-teacher choruses and smaller vocal and instrumental ensembles. Helpful outlines have been prepared for various types of study classes. Parent participation and parent education in music result in parent support for it. Each State Congress provides for a state music chairman whose duty it is to promote the program for the adult groups and to support an adequate one in the schools. If you are not in touch with your organization, make the contact at once. Should your state be inactive along these lines, you may be the key person in assisting the national chairman to establish some such program. In Ohio we have found that our work has progressed by leaps and bounds as parents have been informed and become interested in its possibilities. For the past five years I have served as music chairman for the Ohio Congress, which has published a bulletin, *Art and Music Education*. Interest has grown to the extent that last fall an additional member, in charge of mothersingers and choral groups, was added to the State Board.

The National Federation of Music Clubs likewise supports rural music. One of the objectives is a state supervisor in each state. Contact your state or the national federation for suggestions. Local organizations may be helpful in giving school concerts, broadcasting, conducting festivals, purchasing materials and equipment. The Ohio Federation of Music Clubs and the Ohio Congress of Parents and Teachers have been staunch supporters of constructive school legislation.

The Grange and Farm Bureau are likewise greatly interested in music as a factor in the enrichment of the lives of their members. Definite interest

centers around the activities of the young people connected with their organizations. It has been amazing to note the progress in their own musical groups as well as in our own, the result of a close working relationship and understanding of each other's problems. Such groups as Future Farmers of America, Future Homemakers of America and the 4-H Clubs have encouraged musical activities, now both state and nationally recognized. Adult education associations are realizing the contribution of music. Many worth-while community projects in which music plays a definite part are sponsored by them in rural centers. Colleges and universities in the state can be of utmost assistance. They may plan broadcasts, furnish guest artists and conductors, provide extension classes and sponsor demonstrations, clinics and the like.

A state supervisor of music in Ohio was appointed September 1, 1922. The appointment was made by the state director of education. The position is under civil service and removed from political influence. No legal requirement was necessary; there was merely a provision in the budget for salary, travel and secretarial service.

Perhaps the most significant rural development in Ohio is the organization of the county programs. There are nine county supervisors of music employed as assistant county superintendents of schools. Many of our other counties have effective organizations of music teachers, who meet regularly to discuss mutual problems, to formulate county courses of study and to plan for county festivals. Frequently, meetings are held with the county superintendent and local administrators. Practically all of our eighty-eight counties sponsor festivals. Many of them have guest conductors and a few have guest artists who sing and play for the children. Decided growth and improvement have been noted since the festival has become a definite part of the county program.

The Ohio Music Education Association has been a strong influence in rural music. County chairmen function on some of the district boards. Opportunity for participation in contests and festival events for rural school organizations is provided. The stimulus of the public performance, the opportunity of hearing other groups, and of massed participation with children from other schools have had great influence in developing keener appreciation in our rural territory.

We have attempted to achieve balance in the vocal, instrumental and listening aspects through our courses of study and through personal contacts with teachers and administrators. Musical training is stressed for all, regardless of ability. Our objective is to develop each child so that he becomes an intelligent consumer of music.

The state has authority to establish standards for teacher preparation. A four-year course for music supervisors and teachers has been in operation since 1927. We have had a two-year course for the elementary teacher, with specific music requirements. This two-year period has recently been increased to four, with additional work in music. Our new certification standards require four years for a state provisional music certificate. This may be converted into an eight-year professional certificate after three years of successful experience and the addition of eighteen semester hours of credit in specific fields. The supervisor's certificate requires a master's degree or the equivalent, and at least five years of successful experience. Plans are under way for differentiated curricula for vocal and instrumental teachers with the necessary certification requirements to make them effective.

Serious-minded music educators will find many sources of help in promoting a better program of rural music. The organization of all forces is necessary in accomplishing the results desired.

CURRICULARIZED MUSIC—A STATEWIDE PROGRAM OF MUSIC

L. A. WOODS

Texas State Superintendent of Public Instruction



WE HAVE LAUNCHED IN TEXAS a curriculum-building program. Music was and is one of the fundamentals in this program. We recognize the need for training the emotions as well as the intellects of children. Leisure time has made it necessary that attention be given to this type of development. That music is a record of spiritual, social, and physical progress of the human race, is a fact that should receive consideration in all curriculum-building programs.

Feeling that the moral fiber of our commonwealth is fast giving way and that something must be done to renew our principles in character building, we have set ourselves the task of finding out what should be done in order that we may renew our allegiance to the fundamental principles of good citizenship and righteous living. It seems that preaching is of little avail. Our children in many instances resent the efforts of the teacher and preacher. We have decided that the best way to do our preaching and teaching is through song, an educational effort in which all creeds agree. The child is eager to participate in this activity of learning and thereby unconsciously he begins to build character and develop worth-while citizenship. One cannot sing without thinking, and as one thinks he lives. The thing that differentiates the people of America from the Hottentots of Africa is not necessarily the color of the skin, but the plane on which they think. Someone has said, "It is not what you think you are, but what you think, you are." The right kind of music molds the right kind of thinking, and the right kind of thinking develops the right kind of citizenship.

When we began in Texas to plan seriously to *curricularize music* in building up a revised curriculum we came up against four very formidable obstacles, (1) the size of the state, (2) the lack of training in public school music on the part of the classroom teachers, (3) the lack of finances with which to provide necessary equipment, (4) the lack of state supervision in order to tie the state program together. From the beginning, we spent our time individually and in conferences in planning to overcome these hindrances rather than in recognizing the fact that such hindrances really existed. We were pushing through to success. We selected as our slogan "Music for every child, and every child for music." As our first objective, we proposed that every child in the Texas public schools should learn to sing from memory at least ten songs per year. Experts were put to work to select songs, arranged in groups, which would be usable in graded or ungraded music classes, in urban or rural schools. These songs were recorded, if good recordings were not already available, and arrangements were made for schools to pool their funds for the purchase of the records.

The State Board of Education lent its assistance by writing into the regulations governing the granting of salary aid from the equalization fund, the right of the school to spend funds for portable victrolas, and for the records and books of instruction.

The state music supervisor, together with the twenty-four deputy state superintendents—each one an expert supervisor in his or her district—has

[Excerpted from a paper read at the Southwestern Conference, San Antonio, 1939.]

been able to bring about a feeling of enthusiasm and an understanding of purpose which has resulted in welding the whole endeavor into one great state-wide project. Despite the vast distances which had to be traveled, we chose as our culminating activity the presentation of a chorus of 50,000 school children at the Texas Centennial on Friday, June 13, 1936. They came from all parts of the great state by car, by bus and by train. They literally took possession of the Centennial and of the city of Dallas—but best of all, they sang! A hot Texas sun high in the heavens was beaming down on the vast Cotton Bowl, and the cries of the barkers along the Midway and the dazzling colors and the magnificent vistas on every side beckoned alluringly; but despite the heat and the enticing panorama of the Centennial grounds, 50,000 school children marched into the Cotton Bowl, took their places and sang—sang in groups and as one vast choir the songs written about their forefathers, portraying the rich, rare, and romantic history of their native State.

This was a red-letter day in the Texas Centennial, in the development of a music program in our state, but best of all, in the lives of those children.

All this time the curriculum revision movement begun in 1933, and sponsored jointly by the State Department of Education, the State Board of Education, and the Texas State Teachers Association, was gaining momentum and taking shape. The State Board of Education adopted free textbooks in music to be used in all grades in all schools of the state. The teachers of Texas were organized for study during the year 1934-35. Through the study of the *Handbook* and the courses on curriculum offered by the university and various colleges of the state, both in residence and by extension, the teachers secured an unusually good background for carrying forward the movement during succeeding years.

During the early spring of 1935, committees, using the materials submitted by the teachers of Texas and various sources found in available literature and courses of study from other cities and states, and with the assistance of special advisers provided by the university and other institutions, prepared the *Tentative Course of Study for Years One through Six* which shows five core areas for group culture as follows: (1) Language Arts, (2) Social Relations, (3) Home and Vocational Arts, (4) Creative and Recreative Arts, (5) Nature, Mathematics, and Science.

Music is included under "Creative and Recreative Arts," and pages 318-379 are devoted exclusively to suggestions, outlines, and references for curricularizing music.

In addition to what has been done for music in the elementary grades, six courses carrying college entrance credit have been organized for high schools. These courses are known as (1) General Music, (2-3) Harmony, (4) History and Appreciation, (5) Instrumental, Band and Orchestra and (6) Choral Singing. A special bulletin on *The Teaching of Music in Texas Public Schools* has been published by the State Department of Education. This bulletin is so arranged that it provides material for non-accredited courses in the sixth and seventh grades, which will prepare the pupil for the accredited courses in the high school or which will give to him an appreciation of music for its own sake. Then the requirements for teachers of accredited courses, the objectives to be attained, the content of the several courses, plans by which credit may be obtained for music instruction received outside the school, lists of music suitable for study in certain courses, and suggested methods to be employed are all carefully discussed.

Another part of the bulletin is devoted to music in rural and ungraded schools, so that every type of school and pupil may benefit from the suggestions made in the music bulletin.

At the close of a six-year period, we can say that music has been thoroughly and profitably curricularized in Texas. What we have done, others have done or may do. We inaugurated during the year 1937-38 a state-wide radio program, using the twenty-four separate supervisory districts as organization centers. Hundreds of schools have contributed to these programs, presenting their bands, orchestras, and glee clubs or choruses on the air with other outstanding educational offerings in the field of drama and literature.

The benefits which have been derived from these broadcasts by those participating are inestimable, but more valuable has been the unifying, harmonizing effects noticed in our system of schools.

We have encouraged all religious, welfare and civic agencies to make use of the musical talent and appreciation which is being discovered and developed in our more than 14,000 public schools.

In these perplexing days of social, political, and economic uncertainty we should fix our minds more steadfastly on some of the things that will endure, because of their great moral power. Music is one of these imperishable blessings.



STATE SUPERVISION OF PUBLIC SCHOOL MUSIC

THOMAS ANNETT

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UP TO THE PRESENT TIME, there have been only a few state supervisors of music. Since music is beginning to occupy a place among the recognized subjects of the school curriculum, and since there must be reasonable uniformity in courses of study in order to achieve the best results, it seems probable that gradually more states will employ a state supervisor of music. It seems pertinent, therefore, at this time to ascertain the present status of the position of state supervisor of music and to survey the practices now in use by incumbents of the position. In an effort to do this, the writer has attempted to answer the following questions:

- (1) How many states have a law requiring the teaching of music in the public schools?
- (2) How many states have a state supervisor of music?
- (3) How many states that do not have a state supervisor of music feel the need of such an officer?
- (4) What activities are carried on by the present state supervisors of music?
- (5) What is the status of these state supervisors as regards education, previous experience, etc.?

As a first step in securing this data, a check list was sent to the state superintendents of schools in all the states. The information requested was as follows: (1) Does the given state have laws concerning compulsory instruction in music? (2) Is there a state supervisor of music? (3) If the state has no state supervisor of music, does any other agency perform the duties which would otherwise fall to such an officer? (4) Is there a felt need for

a state supervisor of music? (5) Is music supervision amply taken care of without such an officer?

The second step was to send a check list to all state music supervisors. In this check list it was asked whether they were supervising such activities as (1) development of courses of study in music, (2) organization of music contests, (3) the establishment of new music courses and music activities, (4) credit for out-of-school music study, (5) meetings for music teachers, (6) clinics, (7) lectures at county institutes, (8) community sings, (9) demonstrations and consultations, (10) the giving of tests in music, (11) statewide examinations in music, (12) correspondence courses in music, (13) aid for classroom teachers, (14) other activities.

A personnel study also was included in order to secure a record of the training and experience of incumbents of the position.

The findings of the study may be summarized under the following general divisions:

Interest shown toward music by the state departments of the various states and the most important territories:

(1) Eleven states and territories of the fifty-three states and territories contacted have a law requiring the teaching of music in the public schools.

(2) Nine states have state supervisors of music.

(3) Eighteen states have some agency performing the duties, or a part of the duties, that would fall to the state supervisor in case such an officer existed in the state.

(4) Twenty-six states have no supervision in music education.

(5) The directors of education in seventeen states and territories report a need for a state supervisor of music.

(6) The directors of education of nine states and territories without a state supervisor of music report no need of such an officer

(7) Seventeen states issue courses of study in music.

Activities carried on by state supervisors of music now in office:

(1) All of the state music supervisors promote the standard subjects of the music curriculum.

(2) All of the state music supervisors are interested in some form of music contest.

(3) Two of the state supervisors of music report activity relative to teacher-training.

(4) Four of the state supervisors of music have duties in connection with the certification of teachers.

(5) Most of the time of the state supervisor of music is taken up with class visitation, conferences with other educators, and correspondence.

Vocational histories of state supervisors of music now in office:

(1) The training of the state supervisors of music ranges from six to eight years, with a mean of 6.6 years.

(2) The previous position of six of the state supervisors of music is that of college instructor.

(3) The state supervisors of music have held the position from one to seventeen years, with a mean of 5.8 years.

(4) Five of the state supervisors of music report that their work in rural communities is their most important work.

STATE SUPERVISION OF MUSIC IN LOUISIANA

LLOYD V. FUNCHESS

State Supervisor of Music, Baton Rouge, Louisiana



IN THE December (1939) issue of the *Journal*, Thomas Annett presented some very interesting data concerning state supervised programs of music. [Mr. Annett's article is reprinted in this section.] Only nine states have state supervisors of music; twenty-six states have no supervision; and nine directors of education report no need of such an officer. Needless to say, there are many arguments, both pro and con, as to why this situation exists. It could be that some of the educational leaders have not been convinced that music has a place in the school curriculum. Funds may not be available. This is a very poor excuse. It has been our experience that administrators usually get what they want. Therefore, it is up to us to sell them our program. All of this presents a challenge to those states having state supervisors, who by their success can encourage other states.

We in Louisiana are very much sold on state supervision. We do not say this from an egotistical viewpoint because the person to whom most of the credit is due is no longer connected with this office.

In order that a state program may succeed, the person in charge must be suited to the task. Necessarily, he must be a musician, and above all, genial and full of enthusiasm for the work. This person should have had public school experience and should have a sympathetic understanding of the entire educational program. He should not be handicapped through lack of funds for traveling expenses, and he must be free to come and go at his discretion, with a minimum of necessity for central office work. His personality must be one which will command respect and confidence, for he must occupy a position of leadership.

With the thought that the progress of music in Louisiana under state supervision may prove beneficial to those directors of education in the seventeen states who want state supervision, we present a short history of the program in Louisiana.

In 1934, Samuel T. Burns was employed by the State Department of Education as the state supervisor of music. His duties were primarily to initiate and administer a public school music program on a state-wide basis. At that time, only two parishes (counties) offered vocal and instrumental music in elementary and high school. There was a total of only 67 music teachers throughout the entire state, and 47 of these teachers were in the city of New Orleans. It should be stressed that very little, if any, music was being taught in any of the schools; and such as was taught was extra-curricular. Today there are approximately 250 full-time music teachers employed by the school boards—approximately 190 of these outside of New Orleans. These figures do not include 55 part-time teachers and 25 teachers in private schools. In 1934 only two parishes had vocal and instrumental programs on a parish-wide basis and this year there are 18 such programs. When we say "parish-wide," we mean that every school in the parish has the benefit of the vocal and instrumental programs in both the elementary and high school departments.

In 1934 only 4 of the 64 parishes had any phase of the music program on a parish-wide basis, and there are now 57 parishes with at least one phase of the music program parish-wide.

[*Music Educators Journal*, February, 1940.]

All phases of the music program have been accepted as a regular part of the curriculum, and a high school student may graduate with as many as four units in music, sixteen units being required for graduation.

The state of Louisiana has a free textbook program and most of the music used in the schools is furnished free. There are 33 titles of music materials on the state free textbook list.

In 1934 the Literary Rallies throughout the state furnished opportunities for about 100 participants to sing in quartets. At that time there were few, if any, music festivals of any kind in the public schools. In 1939 there were eight state and district festivals in which over 10,000 students participated. In addition to these festivals, several parishes have initiated parish-wide music festivals which would raise this total number to at least 20,000.

The four state colleges at the time this is written have buildings under construction for music purposes which cost as follows: \$210,000, \$300,000, \$463,000, and \$542,000. The cost of the equipment to be placed in these buildings will range from \$25,000 to \$75,000. The state university has a building and a faculty on its main campus which will compare favorably with the best. The two branches of the university have music departments which are also being developed very rapidly. There are several private colleges in the state which maintain excellent music departments. Considering the fact that all of the graduates from these institutions, as well as graduates from out-of-state institutions have been employed, we are of the opinion that the growth has been as rapid as it should be.

The most important characteristic of the entire program is the very high type professional and personal attitude which prevails among all the teachers; from the present outlook continued progress can be reasonably expected both in quantity and quality of work. Much credit should be given the administrators, including both state and parish officials, for their wholehearted acceptance of and sympathetic attitude toward the music program. The hard work done by the teachers is, of course, primarily responsible for the rapid advance which has been made.

Judging from Mr. Annett's data, Louisiana is fortunate in that at this time there are two music supervisors in the State Department of Education; and we sincerely hope that we can continue to merit the trust and confidence which have been placed in us. Everything is in our favor and nothing but the best should result from our combined efforts. We invite visitors from within and without the state and shall consider it a privilege to welcome anyone who may desire to observe our program and who may offer suggestions for improvement.

MUSIC EDUCATION IN THE RURAL SOUTH

LUTHER A. RICHMAN

State Supervisor of Music, Richmond, Virginia

Chairman, Southern Conference Committee on Rural School Music Problems (1937-39)¹



[NOTE: The following report is the result of an effort to learn what progress has been made in bringing music to the children in the rural schools of the South, and what steps are necessary to bring about improvement in the present situation.]

ALL THE STATES reported a quickening interest in school music. Whereas no state made a claim of reaching all rural children with a planned music program, every state sent in evidence of the growth of the work in the rural schools. The most serious handicap that the program faces is the lack of adequately trained music teachers and classroom teachers with sufficient musical knowledge to carry on the music instruction. Most of the small high schools must depend upon teachers trained to carry on classes in several subjects who can give a little time to the music instruction. The salaries paid to most of the teachers are insufficient to interest teachers from other sections of the country. Lack of music equipment in the schools is also a serious matter in most of the states. Many local boards of education do not have the funds to employ music teachers, and only one state, Louisiana, has an adequate system of state support to furnish music teachers to all the schools. There is an urgent need for in-service music training for the teachers now employed. Teacher-training institutions need to prepare all their elementary teachers to take charge of the music instruction in their grades. This, of course, calls for more required music in the college curriculum for elementary teachers. Teacher-training institutions must also provide more adequate preparation for music teachers and supervisors of music.

Following are brief reports from the rural committee chairmen in the states listed:

Louisiana.—Has a state supervisor of music. Most of the rural children have music instruction as a part of their regular instructional program. The music is taught by the elementary teachers under the guidance of a music specialist. The music specialist plans her supervisory program in accordance with the setup as devised by the office of the state supervisor of music. Music teachers receive their salaries from the state equalization fund. Fifty-one of the sixty-four parishes of the state have music specialists. The state furnishes free all music books, band and orchestra materials, and a vast selection of library books. Local boards furnish all equipment such as pianos, phonographs, radios, recordings, etc. Louisiana expects to have music instruction for every school child within the next two years. New elementary teachers coming into the schools of Louisiana must have twelve semester hours work in music in order to be certificated, and in-service teachers are urged to complete this requirement by 1940. Extension courses in school music are offered by every teacher-training institution in the state.

Virginia.—Has a state supervisor of music. Ten of the hundred counties have music supervisors. All of the twenty cities have made provision for music instruction in their schools. Over fifty of the counties are making an

[Southern Conference, Louisville, 1939]

¹ Personnel of Southern Conference Committee on School Music Problems: *Florida*—Mrs. R. S. Hogue, Orlando; *Georgia*—Mrs. P. C. Ware, Waycross; *Kentucky*—Chiles Thompson Pollard, Owensboro; *Louisiana*—Elizabeth Landis, Winnaboro; *Maryland*—Mary G. Cross, Rockville; *Mississippi*—Jerome Sage, Jackson; *North Carolina*—Theodore Rondthaler, Clemmons; *South Carolina*—Jane Woodruff, Greer; *Tennessee*—Mondel E. Butterfield, Johnson City; *Virginia*—Paul Saunier, Richmond; *West Virginia*—Miss Claren Peoples, Huntington.

effort to make music experiences available to every child in their schools. Music teachers' and music supervisors' salaries must be paid by the local school boards. The state matches funds with local boards for the purchase of music equipment. The state has a course of study in music. A state high school music festival is held each year and many counties hold elementary music festivals. The teacher-training institutions in Virginia have raised the requirement for elementary teachers to five session hours in school music for graduation. These schools have enriched their music offerings so that majors in school music, both instrumental and vocal, are now offered. Extension classes in school music are offered by the University of Virginia and other colleges in the state. Employing officers in the schools of the state are taking greater care in the selection of teachers in order that the music program may be safeguarded.

West Virginia.—Music as a subject is required in all elementary schools of the state. Thirty of the fifty-five counties have directors of music. The state furnishes no financial aid in the purchase of music equipment. Music teachers are paid on the same basis as other teachers. The State Department of Education distributes a handbook for the use of county music directors. Better trained teachers are needed to carry on the work in the state. More adequate music equipment is also needed in the schools.

Georgia.—There is no state-wide effort at present to promote music instruction in the smaller rural schools. A few counties are making this instruction available to the children in their schools. Stephens County was cited as one carrying on this type of program. Most music equipment is purchased from private funds. Music teachers receive the same pay as other teachers. In-service music extension classes are now under consideration. Music festivals are being held in every school district. Needs include more music equipment, higher standards for music teachers, certification, and more "music conscious" communities.

Maryland.—Several counties have music supervisors or traveling music teachers. In these counties all children in the schools are receiving music instruction. There is no state course of music being followed. Many counties and individual schools prepare their own course of study in music. All counties offer opportunities for choral and listening experiences. Three counties offer instrumental instruction; six counties offer creative music activities; and fourteen counties do something with the technical phases of music. Music equipment is furnished by local boards, community groups, and individuals. Music demonstration classes, extension music courses, and music groups were held in various counties of the state. Rural communities need better prepared music teachers, more adequate equipment, more time in the schedule for music instruction, more relationship between the child's in-school and out-of-school musical experiences, more emphasis on the development of the child through the medium of music, and more communities aware of the potentialities of a good music program.

Mississippi.—Very little music instruction is being carried on in the small rural schools of the state. The Federal Music Project has given some assistance in these situations. The state gives no financial aid for music teachers' salaries or music equipment. There is no state course of study in music. An increasing number of school boards are employing music teachers. No extension courses in school music are provided. More adequately trained teachers of music are needed.

South Carolina.—The state assumes little or no responsibility in providing music in the educational program. Planned music instruction is not carried on to any extent in the small rural schools. Very few well-trained school music teachers are available. Private music teachers carry on what little instruction is given in the smaller schools. Where good school music programs are now in force, they are financed willingly by the taxpayers in these communities.



MUSIC EDUCATION IN RURAL SCHOOLS OF CALIFORNIA

HELEN HEFFERNAN

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MUSIC EDUCATION has made excellent progress in the rural schools of California. During the school year 1938-1939, special music supervision has been supplied from the office of the county school superintendent in twenty-one counties.¹ In three of these counties a supervisor of instrumental music has been provided, as well as a supervisor of vocal music.² Our new state publication, *Music Education in the Elementary School*,³ provides an extensive guide for elementary teachers in all phases of public school music and special emphasis in this publication is placed upon the adaptation of music to the rural school situation. Our schools are supplied with basic music textbooks, with a series of books especially arranged for use in multi-graded rural schools. Schools in ever-increasing number are equipped to receive the excellent musical broadcasts, such as the Standard School Broadcast, which are becoming more numerous.

Even in rural counties, where because of lack of funds it is impossible to have a special supervisor of music, the general supervisors are directing considerable attention to music education. In a number of such counties, the general supervisors have been responsible for organizing excellent music festivals; they have encouraged the use of phonograph records and radio broadcasts for music appreciation and have coöperated with the county librarians in making an extensive library of phonograph records, supplementary music books and professional books on music education available to rural teachers. In general, the progress of music education in the rural schools of California merits optimism, but not complacency. At a number of crucial points, educators interested in extending opportunity for music to rural children can render significant professional service.

It is not my aim to discuss technical problems in music. My point of view in music education has been adequately expressed by Dr. Mursell when he said: ". . . the primary and controlling aim of music education in the school is effectively and intelligently to promote musical amateurism."⁴

[California Western Conference, Long Beach, 1939]

¹ Fresno, Humboldt, Imperial, Kern, Kings, Madera, Merced, Nevada, Orange, Riverside, Sacramento, San Benito, San Bernardino, San Diego, San Joaquin, San Mateo, Santa Clara, Santa Cruz, Solano, Ventura and Yolo.

² Fresno, Santa Clara, Santa Cruz.

³ *Music Education in the Elementary School*. Sacramento: State Department of Education, 1939.

⁴ James L. Mursell. "A Balanced Curriculum in Music Education," *Education* 56 (May, 1936), 521-26.

By the time a child leaves the public school he should have experienced, in my opinion, a rather wide sampling of the world's great music; but far more important, he should have acquired the attitude of wishing to extend his musical experience and enjoyment.

To accomplish this general purpose, there are three major areas to which attention needs to be directed. In the first place, a far larger number of California counties should make provision to give teachers help in music by supplying the services of a music supervisor. California has supplied generous support for the supervision of instruction. The organization of the supervisory program, however, is discretionary with the county school superintendent, and in at least ten counties not now supplied with music supervision, this service could be provided if its importance were recognized. The organized music educators of California could do much to encourage the extension of music supervision into these counties.

A second major problem, and one closely related to the implications of the first, is that of teacher education. California required four years of education beyond high school graduation for the elementary credential. In a program of professional preparation it does not seem excessive to ask our institutions engaged in teacher education to provide adequate preparation for elementary school teachers to give the instruction in music required by law. Professors of education, who accept with equanimity programs that permit eighteen units of mathematics or foreign language and require twenty-four units of work in education courses, draw a long face when a request is made for at least six units of public school music in the teacher-education curriculum.

The problem of securing adequate recognition for music education in the preparation of general elementary teachers cannot be solved without the energetic support of music supervisors who are working with young teachers making their first difficult adjustments to their profession. If each music supervisor would make it his business to report back to the training institution the degree of success its graduates have in teaching music, and if the music supervisor would make this report to the president of the institution and the dean of the school of education as well as to the oftentimes harassed music department, much could be done to improve the functional preparation of the teacher.

Another aspect of teacher preparation occurs to me. Many young people preparing for teaching superimpose their public school music course on a good basic structure of music education; while others take the required courses with little or no ability to read music, play an instrument or with little cultural acquaintance with their musical heritage.

Would it be impossible for this influential organization of music educators to establish avenues of communication with the guidance departments of high schools or with the high school principal in case there is no guidance department, in an effort to advise young people who contemplate a career in elementary education to secure basic music education before embarking on their professional preparation? This may seem an exceedingly long view of the problem, but in ten years the youngster who is entering high school this fall may be out teaching a rural school. Guidance means recognition of the long view, and in this particular instance, preparation to be effective must begin many years before the actual courses in public school music are taken.

Another service which music supervisors should be rendering the cause of music education is the discovery and encouragement of young teachers of

unusual musical aptitude. In no field is there greater need for leadership than in music education. A number of counties in California would supply music supervision if persons qualified personally and professionally were available. No greater responsibility faces leaders in any area of human endeavor than the responsibility of seeking out and developing their own successors. In music education the problem is not only to help find successors but also to fill the potential vacancies in the ranks of our co-workers.

A final point to which special emphasis should probably be given is that of how music supervision should function in rural areas. Obviously, it cannot function as special teaching in which the supervisor attempts to relieve the teacher of responsibility for the music teaching. Music supervision must function as leadership in developing the program of music education in its relationship to the total educational program. The music supervisor must be one who has super vision of how music can contribute to the realization of the purposes of education. The music supervisor can be no isolationist. Not for her the ivory tower! She must work with the whole staff in securing the integration of music in the curriculum.

The rural supervisor of music must have the courage to depart from some of the traditional practices. Her job is an in-service training program to get teachers to know and love music, to make them see how it contributes to child development, to help them use it to enrich and extend the experiences of children. She can never do this if she conceives of her job as that of a roundsman peddling songs six hours a day from school to school.

Some of the functions of the music supervisor are (1) to help teachers to acquire the skill to teach their music effectively, (2) to help them to make increasingly effective use of music materials, records, radio programs, (3) to help teachers to secure access to necessary music materials, (4) to provide stimulation through music festivals and concerts, (5) to interpret music to the community as an indispensable need in child development, (6) to secure the coöperation of local organizations in sponsoring musical groups, and (7) to contribute to community enterprises designed to secure the wider dissemination and more generous sharing of musical opportunity.

In other words, I think of the rural supervisor of music as the ambassador extraordinary of music culture. The music supervisor's responsibility begins before the child enters school and continues as long as there are human beings in the area she serves whose lives could be enriched by music. The music supervisor has the privilege and opportunity of sounding the golden trumpet which speaks to the soul of man.

THE DEVELOPMENT OF RURAL AND URBAN MUSIC IN THE SOUTH

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THE ENTIRE PROBLEM of the development of music in the South falls into three large divisions or aspects which must be considered: First, there is the question of promotion of music in areas where it is not now offered or where the offering is very meager. Second, there is the problem of training teachers adequately; and third, the problem of improving teaching already under way. Let us consider each of these aspects.

Large areas of the South have no formal music instruction in the schools. No comprehensive survey has been made to my knowledge, but from contacts I have had with music educators in the states of Arkansas, Mississippi, Alabama, Florida, the Carolinas and Louisiana, I believe I am safe in making the assertion that not only are there large numbers of schools in the southern states in which no formal music instruction is offered, but even in many schools where it is offered, the offering is meager and inadequate.

Probably all who have had experience will agree that a huge promotional job is one of the prime necessities for developing a state-wide program of music in the schools and that such promotion is the prime necessity of the whole music problem in southern schools.

Next in importance to this promotional aspect of music education in the South is seeing to it that teachers are properly trained in music. And by teachers I mean not only the music specialists, but also the regular room teachers of the elementary grades, on whose shoulders must rest the responsibility for most of the music teaching.

It is, of course, impossible to have a worth-while music program without the presence in the schools of teachers adequately trained in music. Promotion alone is not enough. It is distressing to have schools indifferent to music and negative in their attitude toward giving it a respectable place in the school curriculum. But it is even more distressing to interest a number of schools in introducing a music program, and then not have available enough certified teachers to fill the positions; or worse, to find that those who have the certificates are actually so poorly prepared that they cannot fill the jobs satisfactorily. No one interested in developing a program of music instruction anywhere would underrate the necessity for preparing teachers adequately.

But, important as it is, this matter of training teachers is secondary in time to the job of promoting music in the schools. If we can make school superintendents want music, if we can convince school boards that they should employ music teachers and thus get music into the schools as a regular subject paid for from public funds, then the problem of proper training of the teachers will be easily solved. The demand for teachers will lead the colleges to offer the right kind of courses and to produce teachers qualified to do the job correctly.

A third aspect of this problem of developing music in the schools of the South is that of supplying guidance and help to teachers in the field. Young teachers need such help because of their lack of experience. Older teachers long in service need it because they are frequently out of touch with newer developments, modern emphases and modern procedures. All teachers, young

or old, can benefit from help such as a sympathetic visitor to their classes can give—guidance, suggestion, and demonstration.

In many schools of the South considerable music teaching is being done by well-qualified teachers of piano or other instruments who do the school singing work in return for the privilege of teaching privately in the school. These private teachers with a little guidance frequently become effective school music teachers or supervisors. In not a few cases, school boards have been later induced to employ them regularly. Guidance and help for such teachers will do much toward developing music desirably in southern schools.

To summarize, therefore, I believe that the problem of developing music in the schools of the South demands attention along these three lines:

(1) Promotional activity, aiming to get music a recognized place in all schools with support from public funds.

(2) Activity leading to the better preparation of teachers.

(3) Guidance and help for teachers already in the field.

As to how we shall bring about these desirable developments, the Southern Conference for Music Education has already pointed the way. In the resolutions passed by the Southern Conference at its ninth meeting in Columbia, South Carolina, in 1937, the following recommendation was placed first: "That we recommend to the state department of education of each state, the advisability of adding a state director or supervisor of music to its staff."

In such action lies the greatest hope for the satisfactory development of music in the schools of the South. The state supervisor is usually a free agent. He does not have to spend a great deal of his time inspecting and seeing if schools meet established standards, for there are usually few standards prescribed that need to be checked. His position carries a certain amount of prestige and gives him free entrance to schools anywhere. If he is a person with enthusiasm, vision, and practicability, with sufficient breadth in his educational outlook to command the respect of superintendents and principals not only as a musician, but also as an educated man and an educator, he is in a strategic position to do a splendid promotional job for music. He has the time and the opportunity to convince educators of the importance of music. He can report in one school system what others are doing, thus providing stimulation and incentive to get music introduced. He can work through the newspapers and teachers' magazines, calling to the attention of other schools the outstanding achievements in music of the best schools; he can exert influence on the content of programs of teachers' meetings, seeing that music is properly represented and put forward in a favorable light.

These same things could be done through other agencies, but alas, the other agencies usually do not have the natural approach possessed by the state supervisor. An even greater handicap to other agencies doing general promotional work, is that the persons who must do the work usually have routine jobs of their own, making such demands on their time and energy that they cannot give adequate attention to promoting music in schools where they are not employed.

The state supervisor also is in a strategic position to influence the musical training of teachers. He is a part of the state agency charged with the certifying of teachers; he has direct and easy access to this agency and can place the cause of music before it with an effectiveness possible in no other way.

The state supervisor can also function in improving teaching in the field. He has the time to visit, to observe, to arrange demonstrations and conferences.

Through these activities he can greatly improve the teaching already going on in the field.

The Southern Conference at its previous meeting thus displayed great vision and understanding when it placed first in its list of resolutions, one urging the appointment of supervisors and directors of music in the southern states, for the creation of such an office in each state will offer the most satisfactory approach to the solution of the problems of music in the schools of the South.

SECTION IV

INSTRUMENTAL MUSIC

ELEMENTARY SCHOOL, JUNIOR HIGH SCHOOL, SENIOR HIGH SCHOOL

REPORT OF A SURVEY BY THE
M.E.N.C. COMMITTEE ON INSTRUMENTAL MUSIC
IN THE ELEMENTARY SCHOOLS

VIOLIN CLASS TEACHING

CHAMBER MUSIC

HOMOGENEOUS GROUP INSTRUCTION

COLLEGE BANDS AND ORCHESTRAS

THE CARE OF BAND INSTRUMENTS

MICROPHONE TECHNIQUE FOR INSTRUMENTAL GROUPS

THE SCHOOL ORCHESTRA

DR. LUCIEN CAILLIET

University of Southern California, Los Angeles



HAVING BUT recently joined the ranks of school music educators and coming from the professional field, I can appreciate many interesting angles and I am glad of this opportunity to tell you of my reactions.

Our school orchestras are, in my opinion, the most important development in the evolution of the orchestra since the days of Monteverdi. These orchestras have now in many respects assumed more importance than the professional symphony orchestras. In a few years the personnel of our school orchestras, in need of an outlet, will contribute to the creation of more and better professional symphony orchestras; and this because the music department of every school has recently become a well organized music conservatory, while heretofore such instruction was monopolized by a few private enterprises and the instruction available only to the few who could afford the expense of the course. To my knowledge, the United States is the only country where such an accomplishment is in progress.

Such a development being yet hardly past its infancy, it is our pleasant duty to try to better it rather than to feel satisfied with results achieved. In this process so many factors contribute, that it is nearly impossible that they all proceed and progress evenly. Briefly, the necessities involved are: adequate material, including good music effectively arranged; good instruments; gifted and well trained players; and efficient instructor-conductors. In other words, all these are necessary for the successful operation of any orchestra or musical group.

If you will permit me to draw a parallel to an interesting point of this situation, I would like to make this observation: The war had the curious effect of revealing in a society apparently peaceful, *men born for the war*, and who, in normal circumstances would themselves have never known this to be their vocation. But the obligation, common to every citizen, threw them on the battlefield and to the amazement of others, they found what they had been born for—Nature had made them fighters and killers!

This sudden view on the secrets of nature confirms other secrets. This world is a mosaic aspect of professions which do not require an extraordinary energy and which restrain the activity rather than stimulate it; due to this factor, a uniform aspect of society develops. But, this uniformity is only a "surface" behind which exists a humanity entirely different—the one that could have been and which we will never know. In order that a man become all that he may be, two things are necessary: first, nature must have instilled in him something to be realized and developed; second, the social ties must burst in his favor so as to give him the liberty of becoming himself.

We are opening a new field for our younger musical generation. We are breaking for them the hard and even surface which up to now restrained such an emancipation. We are making it possible for the gifted ones to become that for which they were born, and this is having a decisive and happy consequence on the development of the orchestra.

In this new phase of such a development, we have many problems to solve. Although we are aided in this by many factors, we must consider the situation as ever serious and offer suggestions to the proper parties, who, in fact, are

expecting them from us, as they are well aware that the advantages derived will be mutual.

Getting to the point of my discussion, I wish to review some of the factors necessary for satisfactory performance of not only school orchestras, but of orchestras in general, in which is involved the "quality of an arrangement." It deals very closely with the fundamental principles of orchestration and conducting. For example: It is said that when Bach tried a new organ he began by using the "full organ," which is the reunion of *all* the registers in *good balance*. He could, by that, judge not only the power of the instrument but also, and mainly, its homogeneity. *It is so with the orchestra*. A few chords struck vigorously in "tutti" demonstrate immediately whether or not the sonority is well balanced. Three factors contribute to this result: (1) Composition of the orchestra and grouping of the players, that is, seating arrangement; (2) Harmonious instrumental disposition of the music to be performed; (3) Acoustic properties of the auditorium. This third-mentioned factor is obviously out of our jurisdiction, but we are greatly concerned with the first and second points. Considering the first reference, it will be remarked that in an orchestral score the instrumentation is disposed so as to keep the various sections together. If that is *necessary* on paper, it must be realized that such grouping must be observed for the execution; if not, then the orchestration is in great danger of being "executed"!

For example, the conductor who would seat the cellos in the front of the stage and the basses back of the orchestra, with wind instruments in between, is greatly mistaken even if it looks well; because basses are the continuation of the cellos in the lower register, as the trombones are the continuation of the trumpets. If they are separated, the continuity is broken. For this same reason, I am highly in favor of seating the first and second violins together. The division of the violins in two sections was introduced by Haydn, but later Wagner divided them in many more parts whenever necessary. The seating of the first violins on one side of the stage and the second violins on the opposite side is no more justified than calling the first violinist "concertmaster," as in the early nineteenth century.

The first instrumentalists of the wood-wind sections should be seated together as closely as possible; and the French horns, bassoons, bass-clarinets, violas, and cellos in proximity, as their compass and tone color are so similar that they are frequently called upon to play corresponding melodic and harmonic figures. The trumpets and trombones should also be together.

Concerning the second factor mentioned, we must keep in mind that the harmonious instrumental disposition of the music should be in accordance with the laws of vibrations. As we all know, these laws deal with the natural production of sounds, either from an open string or an open tube such as the natural horn or trumpet. Briefly, such vibrations produce from the fundamental note intervals of octave, fifth, third, and second, as they proceed toward the higher registers.

The principles of orchestration are bound to these laws of natural sonority, as superposition of thirds or seconds is only good in higher registers; but unless special effects are sought, the parts should be more spaced as they approach the lower register. Consequently, the part placed immediately above the bass must not approach it closer than an eighth or a fifth. The same consideration applies when writing for voices. In relation to this principle, an interesting analysis of the structure of the *Prelude to Lohengrin* is mentioned by Gevaert in his treatise on orchestration. He writes: "A remarkable particularity in the development

of this mystic prelude is that the theme, in being repeated, does not proceed according to the natural principle, from low to high register, but in the contrary way. Every time, it is repeated lower. The melody, symbolic of the Saint Graal, descends from Heaven to Earth. . . . The beginning of the *Prelude to Parsifal* is constructed in the contrary way: from the lower regions, the melody ascends and dies out in the high register: the prayer goes from Earth to Heaven, where it is received by the Angels."

The next consideration, and no less important, is that orchestrations of piano numbers or of numbers composed with the use of a piano must contain the reproduction of the *pedal effects*. That is to say, the orchestrator must have been aware of the fact that the piano, by the proper use of the pedals, is able to produce effects of which the notes are not written nor distinctly heard and he should possess the skill to include these effects in his orchestration. Otherwise, such music would sound as if played on a piano without pedals.

Recently, the dance orchestras have been the first to realize the necessity of using orchestrations especially arranged for their particular combinations. Prompted by the same necessity, radio orchestras have also followed such methods, for the very good reason that the standard or classical orchestrations being often ineffective are becoming out of date and losing their attraction. To be convinced of it, one has only to observe the situation of the professional symphony orchestras. Almost all of them are operating under a deficit, and play for partly filled auditoriums. They are, however, beginning to realize the need of music more attractive than the nine symphonies of Beethoven, the four of Brahms, *Meistersinger Overture*, and the *Ride of the Valkyries*. Not that these selections are not good music; more variety is needed and the inclusion of more modern works of quality is in order. We should keep in mind that this symphonic music was composed one, two, and even three hundred years ago when the science of orchestration was as little developed as the orchestra itself. Valves were not even available for brass instruments, which only played their natural notes. Besides, all these distinguished composers of symphonic music, with the exception of Beethoven, were poor orchestrators; and actually museums are better places for some of these orchestrations than concert halls.

Their music, however, is excellent and will probably never die; but to keep this music alive it would be necessary to *reorchestrate* it for the modern orchestra, at the same time respecting and retaining the original conception of the composer. Some conductors are well aware of this necessity and frequently "revise" symphonic arrangements. If this is necessary for professional orchestras, we should appreciate how much more important it is for school orchestras.

The publishers have realized that something should be done about it and they are doing it. Some have made new editions of classic works. All they have done is to transpose the trumpets and horns in their proper keys. It is much easier to play, but it does not improve the orchestration. It is only a compromise between the old version and what we should have; and, consequently, not yet good enough. However, the service that the music publishers are giving us is to be highly praised. I happen to be well acquainted with a number of publishers and I know they constantly strive to supply us with the best that can be offered, sparing no expense and effort. I am convinced that in their desire to serve us, they will welcome our constructive suggestions. In fact, the principle is already established.

A great step in that direction was the formation of the National Competition Music Selection Committee, which provides the necessary link between school music and the publishers. (This committee selects the national school music

contest lists.) Because of such coöperation, our orchestras should be provided with the best music. But I wish to recommend a still better selection of the numbers accepted for the list, particularly for Class B and C orchestras. Music may seem easy because of the fact that it is ordinary, but this is seldom true, as this inferior grade of music is often as difficult to play as some of the better grade, in which case the tremendous effort involved in learning to perform the pieces is rewarded with very little success as far as the quality of performance is concerned, and the educational value is only slight. It is quite possible to have Class B and C numbers of outstanding musical value, and the orchestration can be effective without being difficult to play. It should be well balanced, with each instrument used in its most effective register. For example, we know that in their respective sections, the bassoon in the wood-wind, the horn in the brass, and the viola in the string section are the weakest instruments of such sections. Yet, we know also that they can be effectively combined. For example, the bassoons written in high register in tutti are so ineffective that they become useless, but in this case they are best used in their low register on the bass part which is never too full in tutti. If oboes are used in high register they are of weak sonority. They sound much stronger in their medium register; in their low notes they cannot be played softly and the slurs are difficult. Clarinets and flutes become ineffective in tutti if used in their medium register. The division and registers of the strings, as well as their possibilities in double stops, also constitute a problem for the orchestrator. One should be aware of all these technicalities in judging the quality of an arrangement.

Old editions suffered by the fact that they were to accommodate small as well as large orchestras, let us say from three to sixty players. The effects were, of course, very limited. It is easy to criticize, but with such variety in the size of the orchestras, what else could be done? This situation is now greatly improved and ever improving. The publishers are supplying a full score with every orchestration, which is most needed. Previously, the only alternative for the ambitious conductor was to make a score from the parts.

Another problem which needs attention is the brass section of the orchestra. For the full orchestra, it is comprised of four horns, two or three trumpets, three trombones, and tuba. Unfortunately, all our orchestras are not provided with such complete brass sections. In the days of theater and concert orchestras, such sections were composed of two horns, two trumpets, and one trombone, with orchestrations combined for such a group. Many of our school orchestras use such an instrumentation. But then, during certain school terms a school had more trombones or horns, and would order from the publisher one or two more parts of these sections and they would get them. Of course, these parts were not in balance with the others; in fact, they were detrimental to the balance; but there was no full score to check on that, and as long as there were no wrong notes, everyone was satisfied. Besides, since nothing else was available, complaining would have been useless.

This problem is not yet solved and I wish to mention to you a practical solution that I suggested recently to an important publisher. Every number should have two sets of brass instruments. They would be classified as Set A and Set B—Set A including four horns, three trumpets, three trombones, and tuba; Set B two horns, two trumpets, and one trombone. The conductor's part should carry a clear specification that parts of Set B cannot be used with parts of Set A and vice versa. The conductor should know that in case he gets two more players in his trombone or horn sections, it is not possible for him to order two more trombone or horn parts to be added to his Set B. Any compromise in this solution will only lead to confusion and dissatisfaction.

Next, I wish to mention that school orchestras attempting to play music too difficult for them are doing something quite detrimental. Not only does such procedure cease to be educational, but in case the students hear that same music well played by other orchestras, they will feel disgraced by comparison. I think that too many orchestra conductors, in trying to imitate professional symphony orchestras, are too interested in making up programs composed of Beethoven, Brahms, Wagner, etc., which look very good on paper and provide a distinguished record, but suffer sadly in performance.

In entering any class, the student should anticipate that he is about to learn something beneficial and constructive; and on leaving that class, he must be convinced that he has accomplished something important. Students are good judges. The school orchestra is one of their classes, but it is still more important than most other classes, because the results are more tangible and because its work climaxes in performances before the public. Its success depends on good music well arranged and within the technical possibilities of the group. It must also be well interpreted. There is a saying that an orchestra is no better than its conductor. This is not correct. There are unfortunate cases in which the orchestra is better than the conductor, but *the performance* cannot be better than the conductor.

Coming from the professional field, I wish to call to your attention an important observation which I had the advantage of making among my new colleagues—instructor-conductors of school groups—namely, that there is a great deal of outstanding talent in evidence which favorably compares with the famous and publicized talent among the professional world. But another evidence is an occasional inferiority complex. This is unfortunate, and to those affected by this I wish to say that there is no reason whatsoever for such an impression because it is not so, and because such a division or difference does not exist. I repeat, the talent and knowledge of the majority of our group is in every way comparable with any. The only difference is that we have to create, instruct, and train our players, while the professional conductor does not; and consequently, the results he obtains in actual performance are sometimes bound to be better. We admit it gracefully because the professional conductor's sole purpose is perfection of performance; while it is only one objective in our general aim, which is educational—and certainly no reason for any inferiority complex.

One very important detail is tuning. Too many school orchestras play out of tune. Another point is the observing of the dynamics. The old-fashioned method of marking *forte* or *piano* from the top to the bottom of the score is wrong, as all the instruments do not sound equally. Accordingly, it may be advisable for the brass to play *mf* while the strings or flutes or bassoons play *ff*. In fact, most symphony conductors revise the dynamics indicated on the score. Last, but not least, is the need of rehearsing regularly and intelligently in order to accomplish as much as possible in the time at our disposal.

We are on this earth to be of service to each other. We educators realize this fact very strongly; and that is the very reason we are assembled here—in order to gather valuable information which will enable us to be of more and better service to those to whom we are dedicating our efforts. I am very proud to be associated with you and to be one of you. I feel that I now am in a more favorable position to contribute to this great musical undertaking, in which activity I am better guided through being directly in contact with the problem. If my small contributions are of service to you and to our students, I am indeed very happy.

THE STATUS OF INSTRUMENTAL MUSIC IN THE ELEMENTARY SCHOOLS

REPORT OF AN M.E.N.C. COMMITTEE SURVEY

HELEN M. HANNEN

*Supervisor of Elementary Instrumental Music, Cleveland Public Schools
Chairman of the Committee*



I

Instrumental Music in the Elementary Schools

QUESTIONNAIRES were sent to 137 towns and cities in addition to the 17 members of the committee, making a total of 154 towns and cities in 34 states. Returns were received from 55 cities and towns in 34 states.

(A) ORGANIZATION

Returns indicated that the average number of periods per week for individual classes, band and orchestra, ranged from 1 to 5. The length of periods for instrumental classes ranged from 10 minutes to 60 minutes. No school indicated more than one period a week for individual lessons, and the length of period ranged from 15 minutes to 45 minutes. In the majority of cases, classes were held during school hours, as shown by the following tabulation:

<i>Type of Work</i>	<i>Before School</i>	<i>During School</i>	<i>After School</i>	<i>Staggered</i>
Instrumental Classes....	5	39	6	5-3 on Sat.
Individual Lessons.....	3	10	6	1 on Sat.
Band.....	9	16	8	1
Orchestra.....	8	27	10	3
Ensemble.....	3	10	6	2

(B) METHOD OF INSTRUCTION

<i>By Whom Taught</i>	<i>Orch.</i>	<i>Band</i>	<i>Instr. Class</i>	<i>Indiv. Lessons</i>
Regular Elementary Grade Teacher (Vocal, etc.).....	11	4	3	3
Special Instrumental Teacher.....	35	28	44	18
Special Teacher for Each Type of Instrument.....	2	..	9	10

Personnel of the M.E.N.C. Committee on Instrumental Music in the Elementary Schools (1938-40): Helen M. Hannen (Chairman), Cleveland, Ohio; Clarence H. Heagy (Vice-Chairman), Fresno, Calif.; Karl W. Gehrkens (Research Council Representative), Oberlin, Ohio; Jennie L. Jones, Los Angeles, Calif.; Ruth Grant, Long Beach, Calif.; Clarence Paul Herfurth, West Orange, N. J.; Warren Freeman, Belmont, Mass.; Norval Church, New York, N. Y.; Joseph Skornicka, Milwaukee, Wis.; Fred R. Bigelow, Geneva, Ill.; Arthur Harrell, Kearney, Nebr.; Louis E. Pete, Ashland, Ohio; Howard D. Deye, Pendleton, Ore.; Wallace Hannah, Vancouver, Wash.; Ronald Faulkner, Frederickburg, W. Va.; Edward T. Gavin, Columbia, S. C.; Lena Milam, Beaumont, Texas; Raymon H. Hunt, Denver, Colo.

(C) METHOD OF FINANCING INSTRUCTION

<i>Source</i>	<i>Orch.</i>	<i>Band</i>	<i>Instr. Class</i>	<i>Indiv. Lessons</i>
Board of Education.....	40	27	33	11
Funds Raised by School..	..	..	2	1
Student Fees.....	5	3	9	12
Other Sources.....	..	3	2	1

Cost to Pupils. Prices ranged from 25¢ per lesson to \$7.50 per semester. In one instance, lessons and upkeep of \$15.75 per semester was indicated. In another case, the cost of books only was charged, and in still another, a rental fee of \$2.00 was indicated.

(D) METHOD OF SELECTION OF PUPILS

Answering the question, "On what basis are pupils selected for instrumental study?" 45 indicated interest of pupil; recommendation of classroom teacher—21; recommendation of principal—13; choice of children with high I.Q.—11; use of any standardized music test—10 (Seashore—8, McCreery—2, Knuth Achievement—1, Maddy Test—1, Rhythmic Foundation to Drumming—1, Rhythm and Pitch—5, Individual Method—2, Melody Band or Tonette—2, Music Aptitude Test—1, State Course of Study—1, Progress in Vocal Class—1).

(E) INSTRUMENTS AND REPAIRS

The following table indicates the source of instruments, music stands, and equipment provided for elementary instrumental music students:

<i>Instrument or Item</i>	<i>Bd. of Educ.</i>	<i>P. T. A.</i>	<i>School Funds</i>	<i>Concert Funds</i>	<i>Other Funds</i>
Violin.....	9	4	1	1	3
Viola.....	15	2	2	3	2
Cello.....	27	3	3	..	3
String Bass.....	6	2	4	4	4
Piccolo.....	3	..	1	..	..
Flute.....	14	3	1	1	2
Oboe.....	11	3	2	1	2
Clarinet.....	14	5	2	2	3
Saxophone.....	6	3	2	..	3
Cornet or Trumpet.....	5	..	..	..	..
Alto or Mellophone.....	18	4	3	3	1
French Horn.....	20	3	2	3	3
Trombone.....	14	5	3	3	2
Baritone.....	18	3	1	3	2
Tuba.....	24	2	2	3	3
Drums.....	23	6	4	4	4
Piano.....	31	1	2	1	2
Music.....	37	3	8	8	3
Stands.....	36	3	5	3	3
Other Equipment.....	22	2	6	4	3
Repairs.....	27	1	6	5	5

II

The Status of String Instrument Study in the Elementary Schools

Thirty-two reported the present status of stringed instrument study as encouraging; 18 as discouraging. Among the reasons given by the 32 cities reporting encouraging status are:

- Instructors specialized in strings—6.
- Interest grows each year—5.
- String instruments stressed—3.
- School-owned instruments—2.
- Active junior and senior high school groups a stimulus—2.
- Cooperation of school authorities—1.
- 50% of requests are for stringed instruments—1.
- Strings supplied—1.
- More orchestra interest than band in school and city—1.
- Fine private teachers—1.
- Band and orchestra on equal footing and both string and wind teachers are employed—1.
- Band not permitted until high school—1.
- Violins cheaper to buy—1.
- Parents desire children to take lessons—1.

Among the reasons given for the discouraging status among the 18 reporting are:

- Lack of string instructors—5.
- Band stressed—3.
- Lack of interest—2.
- No instructors in school, fine teachers in town—1.
- Lack of time—1.
- Results discouraging—1.
- No funds supplied by Board of Education—1.
- Enrollment of strings decreasing—1.
- More pupils want brass instruments—1.
- Wind instruments easier to play than string—1.
- Strings on fee basis, winds free—1.
- Band maintained by popular subscription—1.
- Band more flashy—1.
- Athletics have brought bands into prominence—1.

Twenty-one stated that wind instruments were more stressed in their communities than string; 29 stated they were not. Thirty-four stated that the children are more interested in band than in orchestra; 14 indicated that in their communities this was not the case. Answering the question: Are inherent difficulties of string instruments a reason for lack of interest? 14 said yes, and 29 said no.

Under the general heading of "Instruction," 48 reported stringed instrument teaching a part of the elementary program. Instruments taught in the 48 schools thus reporting are: Violin, 48; viola, 23; cello, 39; bass, 21. The viola and bass are considered practical by 17 of those replying. The viola is not considered practical by 33, and the bass by 31.

In 31 instances, the players are taught in classes; in 8 privately; in a combination of class and private work, 23. Instruction is free to pupils in 38 instances, and is paid for in 13.

The average number of instructors ranges up to 12, although in one instance, 20 teachers are employed. On the other hand, in 20 cases only 1 teacher is employed. Student help is used in one case. The string teachers are on regular salary in 31 cases, hourly salary in 6 instances, and paid directly by the pupils in 11 cases.

In 28 cities, one lesson per week is given; in 13 cities, two lessons per week, and in 3 cases, three lessons per week.

To the interesting question, "Do pupils progress faster in class than with private lessons?" 11 said yes, and 37 said no. Thirty-six people said that beginning string players do not progress as fast as beginning wind players; 13 said they do.

"Is the mortality of string instruction high?" Yes, said 17; 26 said it is low. (Answers given to the first question as to the present status of stringed instruments do not seem to confirm this answer, at least in some cases.)

To the question, "Does the Board of Education provide instruments?" the answers were: Violins—yes, 12; no, 25. Viola—yes, 21; no, 18. Cello—yes, 34; no, 13. Bass—yes, 23; no, 15.

To the question, "What kind of guidance will increase interest in stringed instruments?" the answers were as follows:

- (a) More attention and stress on stringed instruments..... 42
- (b) More attention to earlier study, especially in Grades 1-2-3... 19
- (c) More lessons per week for beginners..... 23
- (d) More instruments furnished at school..... 31
- (e) More attention to small-sized instruments..... 26
- (f) Special appeal to parents of outstanding children..... 32
- (g) Opportunity for younger children to hear good child performers on violin and cello..... 40
- (h) Opportunity for younger children to hear good adult performers on stringed instruments..... 36
- (i) Opportunity for early ensemble playing..... 42
- (j) Opportunity for much performance, solo and ensemble..... 36

III

Pre-Instrumental Devices as a Means of Beginning Instrumental Class Instructions

(A) TYPE OF INSTRUMENTS AND GRADE IN WHICH THEY ARE USED (S.G. means Special Group)

Type of Instrument	Grade						
	1	2	3	4	5	6	S. G.
Wind Instrument.....	..	1	9	18	22	18	7
Melodic percussion.....	7	9	11	8	3	2	2
Harmonica.....	..	1	4	9	9	8	3
Accordion.....	1	..	1	1
Others.....	1	..	1	1

(B) INSTRUCTION

Classes are taught by regular teachers in 11 instances, by classroom music teachers in 9 cases, and by special instrumental teachers in 23 cases. Wind and melodic percussion instruments are taught in vocal classes in 11 cases.

(C) INSTRUMENTS BOUGHT BY

Instruments are furnished by pupils in 24 instances, by the school in 8 cases, by the Board of Education in 17 cases, and by funds from various sources in 3 instances.

(D) RESULTS

The outcomes found most important as a basis for regular instrumental music instruction were indicated as follows:

(a) Adaptability to a particular instrument.....	15
(b) General musical achievement.....	21
(c) Interest in further music study.....	26
(d) Ability to play in a group.....	25
(e) Increased reading power.....	19
(f) Correct rhythmic performance.....	19
(g) Accuracy of pitch discrimination.....	16
(h) Muscular coordination.....	20
(i) Articulation	10

To the all-important question, "Do you feel that results justify time and money spent in developing the use of preparatory instruments?" 29 said yes, and only one said no. On the other hand, 12 believed that the same results could be obtained with regular instruments; 14 indicated that they did not believe the same results could be obtained with regular instruments.

PRESENT PRACTICES AND NEEDS IN THE FIELD OF ELEMENTARY SCHOOL INSTRUMENTAL MUSIC

**A Symposium Discussion of the 1940 Survey by Members of
the Committee on Instrumental Music in Elementary Schools**



What 100 Cities and 20 Rural Districts Are Doing for "the Child and His Instrument"

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IT WAS WITH CONSIDERABLE interest that a study was undertaken of the data secured by the conference committee for the survey of instrumental music in the elementary schools. All of us who had been actively engaged or interested in elementary school instrumental music have had a general but sometimes inaccurate picture of conditions as they exist. We have seen many desirable changes take place and hope that the future will bring about many more. Even a slight study of the material to be found in this survey will show many encouraging gains, as well as areas which will need further development. The following discussion will endeavor to interpret briefly the questionnaire sent out by the survey committee to 137 towns and cities and 17 committee members. The questionnaires were answered by 55 cities of varying size, covering a geographic spread of 34 states.

(A) ORGANIZATION

(1) *Instrumental Classes.* The report on enrollment in instrumental classes indicates that the cities surveyed are reaching from 3 to 50 per cent of total student enrollment. It is interesting to note that the larger cities reach only 3 to 10 per cent of the students, whereas the small cities reach from 3 to 50 per cent; indicating that the smaller schools in general are much more efficient in reaching the greatest percentage of student enrollment. While size of the classes for instrumental class work was inadequately indicated, the figures available seem to show a general tendency in the direction of smaller classes, with the enrollment running from 4 to 25. However, many of the cities reporting did not give any indication of class size. If we assume that there is a tendency for small classes, it might be interpreted as an encouraging sign, since large classes are often lacking in efficiency.

The number of periods per week allowed for this work ran from one to five; 50 per cent have but one class period a week; over 33½ per cent two periods per week; and 10 per cent report three periods per week. The remaining per cent is about equally divided between those who have four and five periods per week.

There seem to be no particular differences between large and small schools in regard to the number of periods allowed and the length of these periods. In general, the number of minutes allowed for a class period runs from 10 to 60 minutes, with an average of approximately 45 minutes. The report shows that class work is carried on mainly in school time, with very few schools reporting classes before and after school. It is also interesting to find that very few schools reported the use of the staggered system. In regard to the use of Saturday for this work, the larger schools seem to make more use of Saturday than do the smaller schools. However, the report seems to indicate slight use of Saturday for instrumental class instruction.

[National Conference, Los Angeles, 1940. Read for Mr. Church by Warren Freeman, Director of Music, Belmont, Massachusetts.]

(2) *Individual Lessons.* While provisions for individual lessons fall far below instrumental classes, there is a strong tendency to develop this area of instruction. It is encouraging to note that this tendency is marked in small as well as in large schools. About 33 per cent report individual instruction, with about 50 per cent of this activity carried on in school time. The remaining 50 per cent is about equally divided between before- and after-school periods. Here again the smaller schools are keeping pace with the larger schools.

(3) *Band.* There are a surprisingly large number of schools who report no band work in the elementary school. It was interesting to find that the orchestras outnumbered the bands by an appreciable margin. One often hears the comment that our schools are running too much to band work and slighting the orchestra. This report would show that this is not true in the elementary schools on the basis of the sampling which this study represents.

It is encouraging to note that there is a tendency to allow more periods per week for band than has been true in the past. The reports show the number of periods running from one to five, with an average of two. The length of period allowed for this work is somewhat higher than for class instruction, with band periods running from 10 to 120 minutes, and an average of a little less than 50 minutes. While the average time allowed for all schools reporting is slightly under 50 minutes, the smaller schools show an average above this figure.

(4) *Orchestras.* The periods per week for orchestra run from one to five, with an average of two; the length of the periods from 30 to 90 minutes, with an average slightly less than for bands. While the time allowed for orchestras runs lower than for band, the smaller schools show a much higher allotment for orchestras, with an average of approximately 55 minutes.

(5) *Ensemble.* Another encouraging sign is the tendency to develop various types of ensemble in the elementary school. At present about 50 per cent of this activity is carried on during school time, and the figures indicate that this development is about on a par with the development of individual lessons. This area might well be expanded with great profit. In regard to a balanced program of instrumental activities, the smaller schools in general seem to show a more rounded program.

(B) METHOD OF INSTRUCTION

There is relatively little instrumental work carried on by the regular elementary grade teacher. Where this does exist, the teacher is usually given charge of the orchestra. There is a strong tendency to provide instrumental music teachers. For example, 44 report special teachers for class instruction; 24 for orchestra; 28 for band; and 18 for individual lessons. The smaller schools rank high in providing special instrumental teachers for all activities.

All schools are weak in providing special teachers for each type of instrument. Where this type of teacher is reported, it is mainly in connection with class and individual teaching.

(C) METHOD OF FINANCING INSTRUCTION

Funds for financing orchestras, bands and class instruction seem to be almost entirely furnished by the Board of Education. Individual lessons are financed about equally by individual student fees and board of education. Funds raised by schools and other sources as methods of financing were not reported frequently enough to become an important factor. It is indeed encouraging to find such a high per cent of instructional costs taken care of by the board of

education with little or no expense to the student. While there are cases of student fees for instrumental activities, the number of cases in which this exists are relatively insignificant. Where students are called upon to pay a fee, policies vary greatly. Some are required to pay for music, strings, etc.; others are required to pay for private lessons. In cases where a fee is charged for lessons, the price per lesson seems to average about twenty-five cents. However, the practice of charging for lessons may now be on the way out.

(D) METHOD OF SELECTION OF PUPILS

In this day of emphasis on standardized tests, one would imagine that a great many schools would select their pupils on some such scientific basis. This study seems to indicate the reverse of such a policy. The records show that 45 per cent are selected through interest; 21 per cent through the recommendation of the classroom teacher; 23 per cent through the recommendation of the principal; 11 per cent through choice of children with high I.Q.'s; and only 10 per cent make any use of a standardized music test. Whether this is an encouraging or discouraging sign is a debatable matter, and probably should be given further study. However, it is encouraging that the teachers seem to be interested in reaching the student regardless of his ability. No one can deny the importance of interest in connection with any type of learning. A wise use of tests, however, might prove helpful. A few teachers report the formation of their own tests, and others make use of pre-instruments as a method of selection.

(E) INSTRUMENTS

With the exception of the string basses, the string instruments owned by the schools are mainly provided by the board of education. In the case of string basses, more than 60 per cent are provided by means other than the board of education. The cello ranks first among string instruments provided, with the viola, string bass and violin following in the order named. The general practice seems to be for the student to own his own violin; whereas violas, cellos and string basses are furnished without cost to the student. The smaller schools fall behind the larger in providing violas, but hold their own with other string instruments.

While not a large number of schools buy wood wind instruments for their students, there is a tendency to provide about an equal number of trumpets and clarinets, with oboes running a close second. Very few schools provide saxophones. Although the questionnaire did not ask for figures on bass and alto clarinets, several indicated that these are owned by the school.

In the brass section, few schools supply cornets and trumpets; while a large number supply mellophones and French horns, with a general tendency for French horns to lead. This can be considered as an encouraging sign, since the old practice was to start all children on the mellophone rather than the French horn. Here again the smaller schools seem to lead in supplying French horns for their children. There are in general about as many trombones furnished as clarinets and flutes, but fewer than French horns. The number of baritones supplied runs high, but here again they fall behind the French horn. The tuba leads all the brasses, but runs slightly behind the cello. There are about as many drums as tubas supplied by the school. There are more pianos reported than any other single instrument, these mainly provided by the board of education.

(F) EQUIPMENT

General equipment such as music, stands, etc., is chiefly provided by the board of education. There are a few instances where this equipment is furnished by the P.T.A., some by concert funds, slightly more by school funds, and a negligible amount covered by unclassified funds. In a very few cases, music and stands are furnished by individual students. Repairs for instruments and equipment are taken care of by the board of education in 60 per cent of the cases. The remaining 40 per cent is about equally divided between school funds, concert funds, and other sources.

In summary, it is encouraging to note the following significant facts as brought out by this survey of instrumental music in elementary schools.

(1) The instrumental program is becoming a more integral part of the regular program.

(2) There is a tendency to provide more class periods per week for instrumental activities.

(3) There is a growing tendency to lengthen the class period.

(4) Better balanced programs are being developed through the addition of individual lessons and ensemble groups to the usual program which provided band, orchestra and instrumental classes.

(5) The special instrumental teacher now seems to be the rule rather than the exception.

(6) There is a growing tendency to provide a special teacher for each type of instrument.

(7) The financing of instruction is largely cared for through the board of education.

(8) The smaller schools are developing well balanced programs and are reaching a large percentage of the students enrolled in the elementary schools.

Although all areas covered in this survey should be given intelligent thought in order that normal development may take place, the following might well receive special attention: (1) Development of small ensembles and chamber music. (2) Special teachers for each type of instrument in connection with class and individual instruction. (3) A wider development of well rounded instrumental programs. (4) While maintaining the present interest factor of individual students, more attention might well be given to the wise use of tests. (5) Instruments provided by the school should be given further consideration.

While this survey does not claim to be scientific, it represents a sufficiently large sampling to show the gains which have been made in instrumental elementary music instruction in the area covered, and to indicate in general the work which lies ahead. Additional studies should be made from time to time in order to obtain and to organize information which will help to provide a basis for the development of the best type of instruction for the elementary school children of America.

The Relationship Between Pre-Instrumental Devices and Regular Instruments of the Band and Orchestra

RAYMON H. HUNT

Supervisor of Instrumental Music, Denver (Colo.) Public Schools

The result of a recent survey by this committee of cities in 34 states, shows that wind instruments such as tonette, saxette, etc., are found to be most popular starting with the fourth grade, largest in the fifth grade, and decreasing from there on. Melodic percussion instruments such as bells, etc., are heaviest in the second and third grades.

The harmonica¹ is well distributed over all the grades.

The instruction of all these instrumental devices is given mainly by special instrumental teachers.

The report shows that the instruments are furnished primarily by each student.

The results obtained were reported in the following order:

- (1) Interest in further instrument study.
- (2) Ability to play in a group.
- (3) General musical achievement.
- (4) Muscular coördination.
- (5) Increased reading power and correct rhythmic performance.
- (6) Accuracy of pitch discrimination.
- (7) Adaptability to a particular instrument.
- (8) Articulation.

The question, "Do results justify the time and money spent?" was answered in the affirmative by a large majority.

The committee feels that pre-instruments are good up to the fourth grade, and have certain values under certain conditions such as talent-finding and as a preliminary training for future study of standard instruments. They have proved satisfactory in some localities. There is also a big discrepancy between what the teachers think and the results, as stated on the survey blank.

The members do feel that these devices should be discontinued as soon as possible and the student placed on standard instruments, as soon as the other instruments can be obtained.

This report represents a composite opinion of the committee. It does not necessarily represent the opinion of a single member of the committee in every respect.

The Relationship Between the Rhythm Band and the Study of Instruments in the Band and Orchestra

HELEN M. HANNEN
Chairman of the Committee

The report of our survey shows that:

(1) Rhythm band is taught mostly in grades 1, 2 and 3 (in that order), with very few in grades 4, 5 and 6.

(2) Reading from percussion scores is highest in grade 3 (not much used).

(3) Writing percussion parts is almost negligible.

(4) Rhythm band as part of the instrumental program is not so prevalent (19 answered *Yes*; 25, *No*).

(5) Rhythm band as part of appreciation, is more prevalent (25 answered *Yes*; 15, *No*).

(6) Instruments which have value in regular orchestra ranked in the following order: drum, triangle, cymbal, tambourine, woodblock, tom-tom, castanets, jingle sticks.

(7) *Musical values* were listed in order, as follows: greater interest in music; confidence in performing ability; feeling for phrase, meter, etc.; discriminative listening; musical memory; ability to grasp printed symbols.

¹ Harmonica, accordions, etc., ranked ninth, but for convenience in tabulating questionnaires, were included with "pre-instrumental devices." It should be noted that the terms "pre-instrumental," "pre-band instruments," etc., are now replaced in common usage by the term "preparatory instruments."

(8) *Social values* rank higher than physical values, as follows: a. Social: adjustment to group activity; self-confidence, leadership. b. Physical: muscular coördination; development of poise; relaxation.

The Possibilities of Vocal Music as a Background for Instrumental Study in the School of Today

WALLACE H. HANNAH

Director of Music, Vancouver, Washington

I SHOULD LIKE TO emphasize in the very beginning the fact that in our instrumental teaching, as well as in all other music education, it is the child's musical development with which we should be concerned. As instrumentalists, too often we are prone to think only of his development in the instrumental field; when, as a matter of fact, whether or not it is clear in our own minds, we are simply giving him an outlet for a new expression when we place an instrument in the child's hands.

We know that a great deal is being done in this field, but no doubt as a group we are not taking full advantage of the child's vocal background. We do know directors who have followed the plan of placing an instrument in the child's hands; having him sing a phrase or a short melody and then, without further help, having him find the same tune on the instrument. On the other hand, we are all aware of the plan of teaching the child a few cold notes, taking in a sufficient range to enable him to play the old stock tune *Lightly Row*.

Incidentally, I might add an aside here. I talked only last night with a well known string man, who I understand, is bringing out a new string method, who mentioned to me that when and if this work was placed on the market, he was going to have a caption typewritten and pinned to each copy to the effect that he guaranteed this to be the only beginning instrumental plan known that did not have *Lightly Row* among its first pages.

Perhaps these are the two extremes. Why can't we adopt a plan that doesn't take us too far off the fairway? In other words, let's do a little of both—let us take the youngster where we find him in his vocal development and with the least amount of technical explanation to begin with, have him carry these vocal experiences into new fields.

I hold largely to the thought that what you can't sing, you can't play. At least if you are able to sing a certain theme, it clarifies your understanding of the problems at hand and will in general motivate a desire for you to overcome technical difficulties and develop skills in their place.

In closing, I would like to leave this thought with you (it is really impossible to separate the two, anyway). We know from our association with professionals in both the instrumental and the vocal fields that each tries to imitate the other. How often have we heard the professional instrumentalist trying to imitate the human voice through his instrument, and by the same token, how many vocalists try to produce the flute-like tone? Then, isn't it reasonable to ask, that if this is the ultimate goal, why shouldn't there be more coördination in the beginning?

The Playing Festival in the Elementary Schools of Today

HOWARD DEYE

Pendleton, Oregon

THERE HAS BEEN considerable controversy in recent years as to the values of music contests to the children of elementary school age. Our committee

discussed at some length the advantages and disadvantages of such participation and seemed to be in agreement on most of the following points. These opinions are largely based on the statements of those who have had considerable experience along the lines suggested.

We feel that young children as found below the seventh grade are much too young to be subjected to the nervous strains of contest participation. The tension of the contest, coupled with the excitement of winning or losing, is harmful. Long trips, too, create a supervision problem with little folks, especially if they must stay overnight.

Again, unfortunately, it is often necessary for inadequately trained teachers to assume the direction of elementary instrumental groups. The consequences of low contest ratings in such cases are often disastrous, both to the peace of mind of the director and the morale of the ensemble—especially if the judge is very critical of the weaknesses of the director.

As a committee, we are quite thoroughly convinced that elementary students should not participate in music contests, and that the tendency to include them as members of the older groups at contests should be discouraged.

We do, on the other hand, appreciate the training and stimulation that come from hearing other children perform. Children from different schools should be brought together once in a while for this purpose. They may combine to form one large ensemble and all perform together. If the number is too large for the facilities available, a select group may perform.

Another popular plan is to bring various schools together, each school giving performances for the others. Perhaps the ideal plan would be to combine the latter method with the first, so that outstanding groups might be heard, yet all might combine as a climax to the program.

In the case where individual groups perform for one another, it might be well to provide for written criticisms of a constructive nature as a part of the benefits to be derived, but to avoid the possibility of ratings or comparisons in the critic's analysis.

The Need for Full Scores for Easy Orchestra Folios

CLARENCE H. HEAGY

Supervisor of Instrumental Music, Fresno County Schools, California

DIRECTING an elementary school orchestra is very largely a matter of teaching the players how to play their parts, and there are some teachers who believe that this can best be done when the director knows what he is teaching each player. There are several ways of finding out what is written in the various parts, but certainly the most convenient way is for the director to have this information in a score before him.

Since the problem of scores is not the same in different types of music materials, it should be understood that this report concerns only the very easy orchestra collections or folios which most elementary school orchestras use.

Scores in general may be classified in three types: (1) The "piano-conductor" parts, giving the melody and piano accompaniment. (2) The three- or four-line scores, giving principal parts and entrances by sections, all in concert key. (3) The full score, giving all parts as they are written for the various instruments.

Since it was not possible to include this topic in the general questionnaire, a "sample" survey was made among schools of central California as a basis for this report. Cards were sent out containing the following questions:

- (1) Do you direct an elementary orchestra?

- (2) Are you satisfied with the "piano-conductor" parts as now available?
- (3) Would you prefer the three- or four-line type of score?
- (4) Do you think that a full score is needed for better teaching?
- (5) Would you or your school buy full scores for the folios you use if available at a list price of \$2.00 or less?
- (6) In selecting material would you give preference to a folio having a score available, other things being equal?

Of the 58 cards sent out, 31 were returned within the three days allowed, from teachers directing from one to ten elementary orchestras each. While some answers were qualified in various ways, the results were about as follows:

Three—Satisfied with piano-conductor part, do not consider full score needed and would not buy them.

Twenty-seven—Not satisfied with piano-conductor parts and consider full score necessary, would buy them if available; and would prefer a folio having a score.

Fifteen—Would prefer three- or four-line scores if no full score available.

While this survey covered only a small number of schools, the results were so definitely in favor of the full score that perhaps this might at least furnish the basis for a more extensive survey, or possibly for an experiment in the publishing of a full score to one of the widely used easy orchestra folios.

The Committee on Instrumental Music in the Elementary School believes that in most situations the use of a full score would result in better teaching of elementary children.

The Relation of Bodily Rhythm to Instrumental Music

RUTH GRANT

Teacher of Instrumental Music, Long Beach (Calif.) Public Schools

ONE OF THE greatest problems confronting the teacher of instrumental groups is that of rhythm.

Rhythm is a fundamental expression of human emotions. Its natural expression is through bodily movement as seen in primitive dances of all people. It is born in us, not acquired, but can be developed to a high degree. It is one of nature's safety valves. Music has taken rhythm from its natural sphere of bodily expression and transferred it into the realm of vocal and instrumental music. Divorced from bodily expression, it becomes a separate mechanical problem. Place it back where nature intended it to be, and we can solve our problem in an intelligent and natural manner.

The success with which this has been accomplished has been ably demonstrated through the work of many of the leading authorities in instrumental lines.

It is said that personality is an entire "orchestration of rhythms"; and if we can get the child to feel rhythm to the extent that he will express his whole self, his feelings and his emotions through his music, we have done much more for him than merely teaching him an instrument.

Dalcroze found "that as long as pupils took music in only through their ears and gave it out only through their fingers, they could not be creative musicians." To quote Mabelle Glenn, "The child whose music education is founded on a rich vital rhythmic experience, solves with astonishing ease many of the problems which are a continual source of vexation to the student who lacks this background."

Bodily rhythms really start in the kindergarten and may take different forms—the most natural expression being walking, running, skipping, etc. This

natural response can be guided into useful channels in rhythmic expression such as: (1) Recognition of and response to various rhythmic patterns. (2) Recognition of and response to phrasing in music. Each phrase is danced to its own particular step.

At an early age, children feel the relation of movement and rhythm and follow the music spontaneously through different moods. Later the child learns to clap the beat, distinguishing between $3/4$, $4/4$ and $6/8$ time. Eventually he steps the notes, thus establishing the relationship between bodily rhythms and rhythms on the printed page.



WHAT KIND OF GUIDANCE WILL INTEREST THE CHILD IN THE CHOICE OF A STRINGED INSTRUMENT

LENA MILAM

Director of Music Education, Beaumont (Texas) City Schools

BEFORE ENTERING INTO a discussion of this subject, it is advisable to review a statement in connection with instrumental instruction, issued by the Research Council of the Music Educators National Conference. This says that our schools should give every child the opportunity to play the instrument of his choice to the point that is fixed by his individual interest and talent. The Committee on Instrumental Music in the Elementary School goes further into this by stating that every child of school age should be given opportunity for music participation either instrumentally or vocally, or both, in music activities from kindergarten through college.

It is an accepted fact, as our recent survey shows, that small beginnings in the elementary schools train children for better application in junior and senior high school organizations.

The tabulations (printed elsewhere) from a questionnaire sent to fifty representative cities of the United States reveal the following: thirty-two report that the stringed instrument study in the community is encouraging, while eighteen report it discouraging. The "encouraged" group give the following obvious reasons: Good string instructors; splendid private teachers of strings; coöperation of school authorities; bank and orchestra on equal footing; active junior and senior high school orchestras.

It is my opinion that encouragement in the study of strings in the lower grades, especially first, second and third, with special attention to proper sizes of instruments for these small children, will build our string groups. The musical children can be discovered in the daily singing classes and given these opportunities. Every elementary school should have its string ensemble and should encourage public appearances for the young players. They should also be given opportunities of hearing junior high and senior high school groups in concert.

These young ensembles may be included in an all-city string orchestra. Easy parts can be arranged for them. The inspiration gained by playing with older students is invaluable. An all-county elementary orchestra is an interesting project and can be included on a teachers' county or district meeting. Annual music week festivals are effective in increasing interests in both parents and children in the desire to participate in such groups.

Such a program requires a friendly spirit of coöperation, perseverance and tact. The orchestra field is more useful to the individual from many angles, and effort should be exerted to build in this direction. In most of our teacher-training institutions, more attention is being given to requirements of music majors in the instrumental field, and this will in itself increase the usefulness of these teachers in the various communities where they will be employed.

With the sort of guidance indicated as a need in our music departments, it is evident that we must do a better job of constructive work from lower grades and be ever-mindful of keeping these opportunities for instrumental training before the attention of our elementary schools, parents and communities.



DEVELOPING THE STRING SECTION OF THE HIGH SCHOOL ORCHESTRA

ELMER H. YOUNG

Burlingame (Calif.) High School

THE ONLY SITUATION with which I am really acquainted is that in my own district, where the music budget has been held to a minimum and the classroom facilities are as poor as could be asked for, but where music is a major subject. We have over twenty-five per cent of the student body enrolled in applied music, with one full-time teacher for orchestra and chorus, and a half-time teacher for band.

In 1922 I was engaged by our district to teach violin and build up the string section of the orchestra. A plan was outlined for the instrumentation of the next year's orchestra, reducing the brass and wood wind sections to normal size and increasing the strings to four first violins, four second violins, four violas, two violoncellos and two bass viols. Volunteers were requested, and I went to work. Our fall concert of 1923 presented a fairly well balanced group, lacking two violas only.

Two years later the grammar school superintendent made it possible for the band director and me to devote all our spare time to the grammar schools, which we were able to do for the next five years. The instrumentation of both high school organizations grew rapidly during that time, and it has been fairly easy to maintain a well balanced string section since. The section now has fourteen first violins, fourteen second violins, ten violas, seven violoncellos and five string basses. Unless there is a great migration of music students from our school, the instrumentation in the section will be the same for next year, because for each senior there are at least two students in technique classes who are ready for orchestra.

The school enrollment is 1,120 this semester. Of this number, 145 students are enrolled in choral, 125 in band and 75 in string classes. Schools of this size usually have one teacher for both band and orchestra, using two periods of the day. This makes it almost impossible for students in college preparatory courses to work in both organizations if the six-hour day is in use—unless the school has a conscientious and sympathetic group of counselors really interested in the program of the music department and an administrator who will coöperate by duplicating classes in at least two periods of the day.

In our schedule, the first hour in the morning is so arranged that we may

have the string orchestra and band rehearse daily, with as few conflicts with other classes as possible. The first-chair members of the band form the wood wind and brass section of the orchestra, and they work with the strings one or two days a week. With this arrangement we are enabled to devote a great deal of attention to intonation, bowing, tonal balance and interpretation through the study of many of the great string classics, as well as to prepare the usual program material chosen for the semester's work.

Six weeks before the end of each semester, we turn in our proposed student lists for the next year to the secretary of the counselors. Technique and beginning choral classes are always crowded, so that no lists are needed for them. To illustrate how successful we are in obtaining the students requested, here are the figures for this semester: 70 names specified on the advanced choral list, 62 enrolled; 53 for string orchestra, 51 enrolled; 82 for band, 76 enrolled. In order to achieve such results, the counselors schedule the music courses of the students we ask for first; and arrange the balance of their program accordingly. Full credit is given for all music—one-half unit per semester hour—and most of the colleges on the West Coast accept three units in music.

Now to get back to the plan for developing replacements in the string section. I am reminded of the plans we drew some time ago for a new home. They were accepted by the builder, but he was always wanting to change them to conform with his own ideas and capabilities. After many years of teaching in the public school system, I am certain that plans and methods are as numerous as the teachers themselves.

First of all, know your stringed instruments well enough to be able to demonstrate correct postures, bowings, fingerings, pitch and tone qualities.

See that your annual school budget includes requests for new string instruments each year. We have six string basses, ten violoncellos, ten violas, and four violins, all in good condition and properly adjusted—and the total investment is less than one-fourth of the amount invested in band instruments.

The memory of my first violin is still fresh in my mind, and I do not wonder at the comment of many young people regarding the scratching and screeching of the strings when trying some of the instruments that schools and parents provide. When you get back to work, take inventory of the playing condition of your instruments; if you are unable to produce satisfactory tones, you cannot expect much from the students who are using them.

Large metropolitan school districts have repairmen under contract, and regular examinations, repairs and adjustments are made. In small districts the teacher must be able to make at least the minor repairs and adjustments necessary.

The stringed instruments owned by your district should help establish the minimum size of your orchestra. Try to have *at least* two violas and one violoncello for each bass viol; then add not more than six violins to each set of low strings.

For each senior instrumentalist you should have four students in technique classes and at least two beginning in orchestra each semester. These beginners are not always a help to the group, but in most cases the orchestral training is of considerable assistance to the beginning students. Of course the teacher must be the judge in accepting them for his orchestra. Their rhythmic sense should be fairly well developed, and fundamental bowings under control. Correct posture, ability to time the instrument and a good scale are also essential qualifications.

If your school maintains a counseling system, have the counselors send you

only as many beginning students as you can handle successfully; nothing will discourage a beginner more than the lack of proper attention from his instructor. If your method of teaching the strings is fundamentally correct, you will have a waiting list.

Teachers should have very few beginning problems to cope with in the large, well organized districts where the grammar and junior high school music departments have competent teachers in charge. However, if you are in a district where the grammar school work is done primarily by classroom teachers, assisted by a supervisor, you must be able to handle the beginning strings in a practical manner.

The first few weeks' work with beginners on stringed instruments is so important and has so much to do with keeping the string section of the orchestra intact, that I would like to present this phase of the work.

Correct posture is most essential, both for the student and the appearance of the orchestra, and a full-length mirror is one of my best assistants. The instrument and bow must be held in a comfortable and relaxed position before the student is allowed to try producing a tone. At least two weeks are devoted to this phase of the work, combined with class study of music notation, scale structure, rhythmic rules and ear training.

The third and fourth weeks are devoted to the preparation of the left hand on the fingerboard, tone production on the open strings, and continued class work in music fundamentals.

The fifth and sixth weeks are devoted to scale study; and methods are not passed out until the player's finger action is fairly accurate, bow arm well relaxed, and tone under control.

One year in string technique classes prepares most of the students for orchestra in our school.

Before closing I would like to answer two of the questions most frequently asked by interested teachers since the *Music Educators Journal* published our program.

(1) *How do you get high school students to take up the study of the strings, especially the bass viol?* Early in each semester the orchestra gives a demonstration assembly for the low freshmen; a few days later I meet with them in their orientation classes and do my best to get new recruits for the department. The beginning choral class provides several students each year, and there are always a few string players coming in from grammar school. Bass players from our school have been very fortunate in getting work in the dance orchestras, and this incentive alone is responsible for keeping most of the basses in use.

(2) *How should I proceed to develop viola players?* My best answer to this question is to sketch briefly our plan. The string section is reorganized each semester; if ten students are in the viola section, five of them exchange with students in the violin sections, giving each student selected the opportunity of playing viola at least one year. All violinists are taught to read in the tenor clef, so that the change is made very readily. The same system is used with the first and second violin section, one-half of each group exchanging places each semester.

If we work unselfishly and wholeheartedly toward enriching the student's life by his association with us and by the musical experiences we are able to afford him during his high school career, the organization with which we work will be a complete and competent one regardless of plans, methods or instrumentation.

PREREQUISITES TO VIOLIN CLASS TEACHING

DAVID MATTERN

Professor of Music Education, University of Michigan, Ann Arbor



AT THE OUTSET, let me make it clear that I have nothing new or original to present. The pedagogy back of this is not even "old wine in new bottles," but it is as time-tested as a good old wine. If any of you are expecting an ultra-progressive educational cocktail, you may find this serving rather flat to your taste. I am asked to deal with the problem of violin class instruction up to the point where the student is given a book and some notes to play.

The prerequisites to successful violin class teaching could be listed in brief, as first, a skilled and understanding teacher; second, a musically intelligent pupil; and third, a decent instrument.

The teacher will presumably have access to, and make use of case histories of the prospective pupils. He will take into account their I. Q.'s, and their general application, as shown in their scholarship records. He will determine the number of pupils he wishes to admit to a class, and limit this number in accordance with the grade and the pupils' intelligence as shown by tests. Most of us believe that the testing program should have general prognostic and placement value only. T. P. Giddings pointed out years ago that the factor of "old-fashioned gumption" is not to be disregarded. We have learned that attention and interest are to be considered in evaluating the results of tests; also, that results are more accurate when the student does not realize that he is being tested but is led to take it all as a game. Frequent periodic retesting prevents a finality of judgment, and allows for elastic regrading without which there can be no justification for class instruction. Pigeonholing pupils for a semester in the same class, giving no opportunity for the "cream" to rise to the top, has no educational defense to my mind.

Having selected the class, it has been my experience in the fourth and fifth grades that daily supervised practice brings surest results. Where this is possible, I believe that it is better to have students leave their instruments at the school, often for several months, until they can develop enough skill to be entrusted with home practice.

I have found that really musical children fail and become quickly discouraged when they have instruments with poor tone and in wretched condition. Given a good instrument, the teacher must insist on the proper size, check on cracks, the position of the sound post, height of bridge, bridge adjustment, and the proper thickness and fitting of the feet of the bridge. He should recommend a flat, comfortable chin rest, and a properly adjusted tailpiece. The shoulder rest should be used only if actually needed. I cannot recommend the convex type. It makes the violin roll about, and feels like a hard-boiled egg under the chin. Personally, I agree with Leopold Auer and Max Fischel that most students, if they are taught to hold their violins properly in front, on the collarbone, and without the tone-killing shoulder rest, will have a free left hand, because the violin is secure, comfortable and needs no support from the left hand.

Attention, of course, must be given to grooves in the fingerboard, false strings, the untunable wire strings wound on wire, bow-screws, bow grips, pegs, and the condition of the bow hair. A teacher's checklist of needed repairs and accessories, given by the pupil to an approved repairman, will save the

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teacher's time. If the teacher must be a repairman, he should not take the time from his teaching periods.

A teacher who has contacted parents personally, and has won their coöperation as well as that of teachers and principal, has an indispensable asset. If he can really play well, and frequently does play for the students, he has still another. When the class arrives, *D* strings are tuned; pupils later sing from *do* to *sol*, and find *D* and *A* on the piano; bows are measured for length, and a chalk mark placed to show how far toward the point the student should draw in case his bow is too long. Since drawing the whole bow involves a complicated process, I believe with Sevcik and other authorities that a mastery of the middle third of the bow should come first. This avoids the complications of wrist and upper arm involved in drawing the whole bow.

Following out our policy of learning one thing at a time, I have found that a paper mute over the strings and a mirror in which to see the bow and violin positions are time-savers in preparation for drawing a musical tone. They free the teacher, allowing him an opportunity to give to each pupil the necessary individual attention. Then there is the reward for the little player who first draws a straight bow—his mute is removed and he plays a real tone on his violin.

The pupil plays on count 1, and rests on counts 2, 3 and 4. Thus, he has time to adjust the position of his bow and to prepare for an attack on the next first count. The teacher moves about from pupil to pupil and personally shapes the fingers to the stick and releases the tension caused by thumbs that are forced out or in too much. Later may come the refinements of placement of each individual finger on the bow, the pencil drill, etc. But let us make haste slowly; one thing at a time! The press, release, pull as on a rope, equalization of strength of tone in the up and down bow, and the crisp enunciation of tonal attack will each have to await a later patient development.

Oftentimes teachers defeat their own purpose by too much earnestness and dogged persistence, forgetting that young children have a short interest span and that for a beginner, holding a violin is fatiguing. During the rest period, relaxing exercises, rhythmic games and a blackboard representation of the tones played will give variety to the lesson.

Proceeding in our oral preparation for later note reading, we turn our attention to the left hand. With instruments held mandolin style, the class may march and pluck *D*, while the teacher plays a rhythmic tune in four-four time on the piano. "If we call this tone *D*, can anyone tell us the letter name of the next higher tone?" Usually some youngster can. Here again is the good old principle of drawing all information possible from the class. Trial and error procedure is excellent if supervised. Pupils must learn for themselves how to play in tune, but under constant guidance in order to guard against the stamping in of wrong habits and faulty hearing. To this end, I believe that the violin teacher should use the piano sparingly, striking tones as a check only after the pupil has played them, rather than playing constantly with the class on either his own violin or on the piano. The harmonic background of piano accompaniment should be added as the culminating point of the lesson.

Time does not permit me to go into detail regarding preliminary rote approaches, and the careful building up of a sense of tonality through the oral dictation of diatonic intervals and prepared skips. It certainly needs no argument to prove the soundness of a procedure which has always been fundamental in our grade school vocal work. Vocal and instrumental people are at last learning much from each other, but few violin class teachers take the trouble

to build upon a solid rote foundation. More often they confront and confound the little beginner at once with the combined problems of left hand, right hand, and note reading from the book. Is it any wonder that so many little fiddlers who started with high hopes have become discouraged, and conditioned against the violin? The king of instruments is becoming almost obsolete over large areas of the country. It is true that band instruments have a tremendous appeal, and can be played passably well in a shorter time than the violin, but we should not use this argument as an excuse for our own shortcomings.

Many of us have been fooled in thinking that familiar folk tunes in a book are being actually read by the little beginner, when he is really playing them by ear. Checking his sight reading by pointing to skips in a scale written on the board will usually prove this.

Guy Maier, noted concert pianist and teacher, believes in deferring the actual reading of notes in order to permit the pupil to give his individual attention to the highly complex physical coordinations, tone quality, and intonation. He states that "the business of reading notes from the staff, and playing them simultaneously is such a complicated process that no beginner ought to be expected to perform it. The ear should be the first avenue of approach. The beginner reading music is too much occupied to hear what he is doing, hence, there is no attention left to use for the development of a sense of musical discrimination. In practically every case, students make much better readers when taught through the rote approach." In my experience, I find that I must agree with Mr. Maier.

Those who succeed in violin class work must indeed be superior teachers who sense that class procedure is an intensely specialized one. They realize that visualization aids auralization, and attack the mechanical and tactile problems of fingering through marking the fingerboards with a pencil until the spatial adjustments of the left hand fingers can check with a developing sense of intonation. With violins held in mandolin position for a lesson or two, students can see the approximate spacing and adjust their fingers to match the tones they sing as they pluck the strings. This can be followed by bringing the violin to playing position, and playing phrases pizzicato which are dictated by the teacher at the piano. These phrases are joined together later to make a tune. And the tune, sung and played, is now ready for the bow. Then comes the "picture" of the phrase or tune on the board, linking the rote playing with the written representation as soon as the child is ready for it. Now is the time for the fun of "pointer tunes." A child loves to play "teacher" and point out familiar or original tunes from a blackboard scale, while the others play and sing. By this means they learn to hear what they see, and see what they hear.

If flash cards and boardwork are helpful in general reading, and in vocal classes, why not use them to develop reading ability in instrumental classes? We do not spell out every letter in reading and understanding a phrase like "Sadie is a lady," but we often encourage our students to be note-spellers instead of music readers. And do we give instrumentalists the same opportunity for silent reading before playing that is common practice in vocal classes? Do we take time to stress each new tone as it is added? Most of our instrumental texts race along so rapidly from one problem to another that it is necessary for the teacher to supply much supplementary tonal and technical material.

Other procedures which cannot be fully described here include drills in percussion of the left hand fingers, bow arm levels, individualized teaching (each pupil in turn playing with the bow while the class plays pizzicato with him),

development of the wrist through the creeping bow, the problems of the upper arm in lower-half bow study, the equalizing of tonal strength in changing at the point of the bow, smooth slurring and its relation to the part of the bow where transfer is made from one string to another, checking devices for aiding intonation study, and the early development of the fourth finger and its advantage in an early building of a sensing of tonality in all keys. Creative activities such as "musical conversations" open up fascinating fields for exploration.

Of course, it is not expected that all of these skills should be developed through rote playing alone, but the approach to these problems is facilitated, I believe, through an introduction by rote. The instruction book, with its tunes, is then confidently welcomed.



COORDINATION OF ELEMENTARY AND JUNIOR HIGH SCHOOL INSTRUMENTAL MUSIC

DONALD I. MOORE

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THIS PAPER is based on the assumption that the reader's system has separated elementary, junior high and high schools, and that each has its own music faculty. In working out a coordinated system between elementary and junior high, from the standpoint of the junior high director, the first question we raise is this: What do we expect of a student in the way of instrumental music training when he enters junior high school?

I recommend that all students who are interested be given a foundation in music by teaching them piano. I have found that those who learn to play the piano first make the best musicians, and we do not assign school-owned instruments to beginners who have not had piano because we find that it takes too long to teach them both music and mechanics. This is perhaps a selfish viewpoint, and unfair to some exceptional children, but we stick by the rule: If they wish to learn to play one of the school's instruments, they must have at least a year of piano.

After this piano basis, I recommend that the student in grade school start on one of the basic instruments—cornet, clarinet, violin, and snare drum. These should be started *after* at least half of the fourth grade, or even the first half of the fifth grade has been completed. (Exceptions prove the rule, so don't begin citing me cases of child prodigies who learn to play the tuba before they can hold one up!) If the child is large enough, he can start on saxophone, trombone, mellophone, or baritone.

There are many schools of thought on methods of teaching beginners, and I will not enter the argument except to say that I believe they should be started in class lessons, and transferred to private work (where financially possible) after they have mastered the fundamentals, or at least have gained a working knowledge of their instrument. Class instruction gives them a chance to compare their progress with that of others, and to a grade school child that is more important than just learning to play well for his own or his teacher's benefit.

As to what I consider the fundamentals—(1) a good tone, produced by the correct embouchure or position, backed by proper breath control or correct bowing; (2) a knowledge of note and rest values, of articulation marks and elementary dynamics, and of the scales and their key signatures; (3) phrasing, and this can best be obtained by allowing them to play plenty of simple melodies—in other words, don't make their work a bore by concentrating on scales and exercises. Give them a chance to play melodies, too, and they'll be more musical than technical, which is most important.

I have found that one of the great dangers of instrumental instruction methods in the grade schools is the tendency to teach them a little, put a uniform on them and fill up the chairs in the band, and expect the child to learn the rest by experience. This results too often in a child's learning to play entirely by ear and to "fake" his part by listening to others in the band or orchestra. I believe it is all right to get them into the band or orchestra as a motivation, but let it be a stimulation instead of an end in itself. We have scores of children entering our band every year who were good enough to play in their elementary bands and were considered fine players, who cannot read even simple marches or waltzes when assigned to harmonic parts instead of melody. This can be overcome by a constant shifting of parts in the grade school organizations—and this involves one of the greatest fundamentals of all instrumental teaching—the necessity for teaching and educating the children to the fact that the ensemble is more important than any individual in it, and that all parts contribute to the whole and are of equal value. Teach the child to play all the parts—teach him to play duets and trios, switching the parts around; and give him a chance to learn to read music. If I were to lay a finger on the greatest fault of players who enter junior high, I would say that it was that too many of them have learned to play by rote and have not learned to sight-read.

When the students enter the junior high, we expect to do a great deal of transferring. We emphasize the point that only a limited number of cornets, clarinets, drummers and even violinists get into the school concert organizations, and show them the greater opportunities offered them if they can play the unusual instruments. A violinist can make the change to viola or even cello and string bass. The cornet player can shift to baritone, tuba, mellophone and French horn. The clarinet player can shift to alto and bass clarinet, oboe, bassoon, saxophone, flute, and piccolo. Of course many of these shifts have to be made on school-owned instruments until parents see the advantages of these less-popular "contraptions."

Right here we meet with one of the bitterest criticisms hurled at band and orchestra directors. Why shift little Johnnie to bass clarinet, for instance, when we just bought him a new Albert system B-flat? Why shift Billy from cornet to that awful-sounding French horn he can't play, when he obviously gets more enjoyment out of his cornet? Each of these is a problem for the director himself to work out, of course, but behind it lies the question: Which is more important—a well-balanced organization with a complete instrumentation—or that Johnnie and Billy get to express themselves in their own way regardless of how many cornets and clarinets we may have? Isn't it the director's job to teach individuals, rather than sacrifice little Johnnie on the Altar of Instrumentation?

At the risk of "getting the gong," I am going to shout a defiant *no!* I believe we are teaching appreciation of instrumental music, and the first commandment of bands and orchestras is *balance*. If we teach Johnnie that fourteen

cornets sound just as good as six cornets, two horns, two baritones, three trombones and a tuba, then we might as well teach him English with verbs only, or art with red paint only, or manual training with just a hammer. Johnnie isn't being sacrificed on the altar of instrumentation. I know of one particular boy, whose name wasn't Johnnie, who unwillingly changed to French horn and then proceeded to work his way through college with that same horn—he couldn't have done that so easily with his cornet, because the odds are vastly greater.

Sure, you say, but how do I convince Mrs. Smith that such is always the case, or that it applies to Son John? That, my dear colleague, is where you show whether you have what it takes, or whether you'll come up with a band of fourteen cornets and a bass drum!

In our junior high we make it a point to give free class instruction to any child who will furnish his own instrument, from soprano saxophones down to valve trombones. We also start beginners on as many school-owned instruments as we have available, and try to start two or three or four on each one, with the hope that some of them will be inspired to get their own instrument. You build their interest; they'll build the demand! And even if they don't buy their own for a while, you still have the competitive angle to keep them hustling, for the best player gets to use the instrument in the school organizations.

Which brings us to these organizations. An instrumental director always has time for just as many different things as he needs—before school, noon hours, after school, after supper, Saturdays—these are never your own anyway; so as I outline this plan, don't ask me where you're going to get the time.

A well-organized junior high will have two bands and two orchestras. In each case, the first group will be the concert group, with its admission standards just as high as you dare to make them, and the second group a training organization—not a large beginners' class, please, but definitely a band and orchestra, barred to beginners, and also having standards of admission. My own first band has these requirements: (1) At least one semester of service in the training group (with exceptions made in the case of the "unusual instruments"—you'd be surprised how this creates enthusiasm for these off-instruments); (2) A sight-reading test in various keys; (3) Performance of a solo with piano accompaniment, even if only a simple song; and (4) The usual scholastic requirements. My second group looks up to the first as a high and honored goal to achieve, and they know that their discipline and their attitude contribute as much to their promotion as their musical progress.

In the orchestra, I pick my wind and percussion section for the concert group from the first band. In the second orchestra I try to select the youngest wind and percussion players, so that they will have a year of orchestral experience as well as band. These overlapping groups naturally mean rehearsals outside of school hours, for rare is the school schedule that will allow a junior high student to be in both during his school hours. Personally, I do not want a full orchestra every day in either first or second orchestra. I take the string orchestra by itself two or three days a week, then schedule the wind players for orchestra on the days they don't take physical education or gym. My principal coöperates to the extent of seeing that they all take gym on the same days, thus assuring me of full orchestra rehearsals two or three times a week. The second band and orchestra are arranged the same way.

It might be well to emphasize here a point that directors often overlook. We have so little time for all of the things we want to do, and when it comes

to a question of robbing Peter to pay Paul, we name the orchestra to play the part of Peter. Naturally, a fairly good-sounding band can be whipped into shape faster than an orchestra, so we put them in uniform, give them all of the public appearances, and let the orchestra take what is left. Consequently, that is exactly the way the students look at it, too. If all else in this paper is forgotten, I would have directors remember this—you cannot expect to have an orchestra unless you insist at all times that it have equal ranking with the band in everything connected with the school. Make your wind and percussion sections of the orchestra selective, and place a high premium on membership in both organizations, and then see to it that your pupils are as proud of their orchestra membership as their band.

I have seen countless schools where the orchestra was made up of players who could not get in the band, either through schedule difficulties or lack of ability. Anyone who has worked with both ensembles knows that the orchestra demands far greater musicianship than the band, and if this point is hammered at repeatedly until it becomes an accepted fact in your school, your orchestra's reputation will flourish and the standard go high.

I am not pushing back the frontiers of musical knowledge with this next statement, but it is well to emphasize the fact that the best players are developed through participation in small ensembles. Again you ask, where will I find time for all this? My answer is—let the students work up their own groups. You can find time to go through the music with them once or twice, then let them schedule their own rehearsals and work out their own problems. Isn't this supposed to be the age of child self-expression?

I have often been asked the question: How much concert work should we expect of junior high groups? I say that they should be allowed to do as much as is practical when all phases of their daily life are considered. Children of junior high age have a great variety of interests; their studies demand more home work and research work; they need plenty of opportunity for recreation and play; and yet they need something to keep them tied in with the educational system, where their character is being molded. I present my groups in regular concerts, I try to have the department represented on almost every assembly program, I have two solo contests a year which I require all students to enter, we usually enter contests and festivals in our vicinity; and yet we try to keep the accent on participation instead of competition, and where competition is involved, try to teach that to lose well is as important as to win.

I have often heard, and have even made the remark myself, that teaching a junior high band to play decently is a year's work in itself, and that we shouldn't try to take time out of this to teach them to march. But in my stable moments I realize that teaching them to march is as educational as teaching them to play, in many ways, and certainly a marching band has an *esprit de corps* that no other musical unit could possibly get. But I do not favor insisting that the pupils memorize the music they use on the march. I have tried both ways, and have found that it is too easy to go back to playing by ear when there is no music in front of them, especially for the basses, horns, drums, and saxophones—oh yes, not to mention the second and third cornets and clarinets!

We have a fairly well organized system, which bears many earmarks of the teachings of Ralph Rush of Cleveland Heights. We have a student staff, consisting of assistant directors, librarians, secretaries, equipment crews, properties staffs, and a high-powered publicity committee. (If you would build

pride in your groups, and stimulate interest in your department, get yourself a live-wire publicity committee and watch the results!)

Those of us who have worked with junior high children know well their shortcomings—irresponsibility, thoughtlessness, forgetfulness, and carelessness being natural tendencies of their age of development. This, of course, calls for patience to a taxing degree on the part of the director, but we have also found that our reward is a fierce, adoring loyalty; a shining pride in their work; and interest and enthusiasm unmatched by children of any other age.

The good director will utilize these things and, above all, will strive to fit the band and orchestra into the school program. Make your groups available for all school functions—it may mean extra work for you, but it will bring in rewards in the long run. Make your groups available for a reasonable amount of community functions, but don't commercialize your groups or allow any appearance to be undignified. Be sure that every event in which they participate is worthy of their contribution, and then try to make the contribution worthy of the event. Teach the children school, community and civic responsibility right from the start, and maybe we can gradually eliminate the radical hot-head in the high school band who always asks, "What are we going to get out of it?"

I have wandered far from my subject of coördination between elementary and junior high bands and orchestras, but if the elementary school instructor knows what is expected of the children he sends on to the junior high, he can better prepare them for a place in the systems up the ladder. I always feel sorry for the student who comes to junior high fortified with a shield provided him by an overindulgent teacher who tells him he should walk right into the first chair of the first band without any trouble. He's too often the boy who gets his nose rudely bumped and takes a while to be man enough to get up and prove himself. He also "takes the rap" for something his teacher could have prevented.

The only satisfactory way to coördinate these two systems is for the heads of the instrumental departments to coöperate with and understand each other. I personally never turn down a request from any of our "feeder" grade schools to bring my groups over for demonstration and inspiration, and I encourage the grade school teacher to bring his students to our occasional "open rehearsals" (for parents and friends), and we try to have a little festival of our own on a small scale—let the grade school students "sit in" with the junior high bands and orchestras, and build up a high regard for each other's work.

In a word: Coördination means Coöperation.

THE INDIVIDUAL TYPE OF INSTRUMENTAL MUSIC INSTRUCTION

ADAM P. LESINSKY

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AFTER TEACHING students to play band and orchestra instruments by the individual lesson system for a period of fourteen years I feel qualified to speak on this subject from a practical standpoint. My paper will make no attempt to discredit in any way the class method of teaching. I will simply set forth the advantages I found in teaching students individually rather than in groups.

The first requisite to train students individually is suitable quarters. Besides the large rehearsal room an instrumental music department should have at least ten small practice rooms. Fifteen would still be more desirable. If this equipment is not available then it is necessary to make the best of the space obtainable. A number of students can be placed in different parts of the large rehearsal room and allowed to practice individually. The resulting noise may shock a person hearing this for the first time, but it is surprising how soon the student learns to concentrate on his own part and forgets that anyone else is in the room with him. Others may be placed in the instrument storage room, music library, or any other space that is available.

With this system of teaching all schedule conflicts are eliminated. New members may be enrolled on any day of the semester. A student enrolls for band or orchestra whenever he is able to obtain an instrument. At the beginning of the semester students first make up their academic schedules, then sign up for instrumental music whenever they have a free period. Thus, in one period you will find beginners and advanced players; students gifted with musical talent and students with little or no musical talent; ambitious children and irresponsible children; mentally brilliant individuals and those not so fortunate in this capacity. Every period in the day, excepting the two periods set aside for the concert band and symphony orchestra, is filled with pupils from different grades and in varying stages of musical advancement. The two periods set aside for band and orchestra rehearsals are naturally immobile, and students must adjust their academic subjects so that there is no conflict. With the coöperation of the principal, conflicts with these two periods can be avoided. Duplicate academic classes and elective subjects can be scheduled during these two periods.

The individual method of teaching also takes care of the individual differences between children. I mentioned the fact that in the same class we have students gifted with musical talent and those who have little or no musical talent; ambitious children and irresponsible children; mentally brilliant individuals and those not so fortunate in this capacity. We are confronted with a serious problem of how to teach this heterogeneous group of children. Must we hold the brilliant student back so that the slow student can keep up with the class? Must we expect a student endowed by nature with a low mental capacity to keep up with the more fortunate brilliant student? My answer is definitely "No!" in both cases. That is why I teach the individual system. Each student practices on his own individual assignment and advances as rapidly as his mentality and ambition permits him.

Does the individual lesson inspire the student as much as other methods? (This is one of the questions submitted to our chairman, Mr. Nevin, in response to a questionnaire he sent out.) Yes, I believe it does. However, I believe the inspiration comes more from the teacher than it does from the type of lesson. You have a more intimate contact with the pupil in a private lesson than you

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have in a group. You can do more for him and inspire him more in a private lesson. Teach a child to accomplish something every time you give him a lesson and you will find his interest will not lag. Sugar-coated music is not necessary to keep a student's interest. The joy of accomplishment is compensation enough for his efforts. However, good instruction books are necessary both to get results and to keep the student's interest. The principal fault I find with many instruction books is that they progress too rapidly and do not introduce rhythms in a logical manner. Such an instruction book is the cause of many pupils giving up the study of music. An ideal instruction book is written so that the slow student can make steady progress, the average student can go through it easily, and the brilliant student goes through it rapidly. (Time will not permit me to go into a detailed discussion of instruction books. If you are interested in the instruction books I use write to W. W. Borden, Superintendent of Schools, Whiting, Indiana, and ask for the bulletin on the Whiting High School Band and Orchestra department. The booklet will not only give you the course of study, but will also give you complete information of the department.)

The course of study should be so arranged that every student will know exactly how much instruction-book work the student must complete before he is promoted to the band or orchestra. Knowing this from the first day he enters the department he will work hard to achieve his ultimate goal—the band or orchestra. This is a great incentive to keep a student working. An element of contest also enters into this scheme. Two students entering the department on the same day often have a contest to see who will complete the requirements first.

How can the individual teaching be justified from the standpoint of pupil-teacher cost to the taxpayer? (This is another question submitted.) This question presupposes that in the individual method of teaching a teacher does not take care of as many pupils during a period as the class teacher, but this supposition is wrong. It is possible to take care of as many pupils per period by the individual method as it is by the class method. I try to have from fifteen to twenty pupils each period. With about ninety in the band and ninety in the orchestra I handle as many pupils per day as the average teacher.

To teach the individual system a teacher must know how to make the most of his time. The students are assigned to individual practice rooms or some definite place in the large rehearsal room. The teacher starts at the top of the roll book and gives pupil No. 1 a lesson, allowing him as much time as he needs. This may vary from five to fifteen minutes and sometimes longer. Then pupil No. 2 is called in and given a lesson to meet his needs. This process is continued until everyone in the class has had a lesson. The teacher then starts at the top of the list again. While the teacher is giving a lesson the rest of the students are practicing on their assignments. Thus, there is no wasted time. There is no need for the teacher to hear the pupil play every note he prepared. It is possible to pass a pupil on four or five pages and not spend more than ten or fifteen minutes with the pupil. You are thoroughly familiar with the ability of the pupil. If he can play an exercise consisting of quarter notes and the next exercise is similar it is necessary to hear only a line or two to ascertain if the student knows the exercise.

In conclusion, I want to say that I have tried experimenting with class teaching, but invariably I gave it up because I can get better results the individual way. Whether the individual or class system will work best for you I am not in a position to say. All I can do is suggest that you try a class period of individual training and compare the results with class teaching. Then be your own judge.

HOMOGENEOUS GROUP INSTRUCTION

PAUL C. DAWSON

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I APPROACH THIS topic with meager information, little research, and practically no objective figures or results. Like many other directors, I began with my band group by giving individual lessons to build necessary balance and technique. Soon it became evident that there were too few hours in the day, and because the system seemed an expensive one, we turned to the wholesale or full band method of instruction. This newer system was somewhat more effective, but at tremendous cost in nerves and effort—in fact, it almost “killed off” the director. Finally, we turned to a homogeneous grouping, and to date this has been the most practical and effective plan for our particular situation.

In setting up classes, we used as a pattern a homogeneous class system which seemed more or less ideal. As yet, we have been unable to adopt all the features of the pattern—such as the rotating class and the section rehearsal schedules—but we are hopeful that in time we will be able to incorporate more and more useful features. The system referred to as a pattern is that used in Mason City, Iowa, where there is a complete rotation of instrumental classes and complete homogeneity in grouping of instruments. Not only are similar instruments grouped together from the start, but the groups are so organized that each pupil in the class is at approximately the same stage of advancement. Complete information about this system may be obtained from that school or from the several magazine articles recently published describing it.

In our own situation we start classes on like instruments, but, after some weeks, time is reserved in which beginners may be placed together in a band or orchestra. Homogeneous groups continue to meet, but less often after the larger groups are begun.

At the end of one year of study (or perhaps one semester, where a player is needed sufficiently to push him), the pupil passes a test to gain admission to the intermediate, or, in some cases, the advanced band or orchestra. The test includes proficiency in playing exercises and pieces in the beginning method, key signatures, rhythm patterns, attacks and releases, proper breath control, word meanings, etc.

In the second year, the band players enroll in the intermediate band and begin the study of the Prescott Technique System. (We are working on a similar system for strings, using standard methods.) The Prescott system is an outline of assignments covering four to eight years in standard methods. In starting the technique classes we group homogeneously, except that we have some intermediate and advanced players together (because of schedule conflicts); and we assemble all instruments using the Arban book (cornets, baritone, trombones, and tubas). These groups of from four to ten, or sometimes twelve players, meet once a week for technique study in addition to the regular full band rehearsals.

The technique instruction is largely individual, with a small audience of players who have just completed or will soon have the same problems. The player reports that he has practiced on assignments so and so, and is ready to be heard. The teacher listens sufficiently to make any corrections and advise intelligently for future practice. As common problems arise, the class discusses them freely. The player is permitted to advance as fast as his ability will allow. The teacher marks off the exercises as they are finished, or when the

player has fully developed the qualities for which the exercises were assigned. Players are seated in the band according to the number of weekly assignments completed in the outline. At the end of the second year another test is given for admission to the advanced band.

The objections we have found with the system thus far are purely administrative, having to do with scheduling, teacher time, etc.

The advantages thus far evident include the following:

(1) We can use cadet teachers; an advanced drummer, for instance, can handle the beginning drummers with a minimum of attention from the director.

(2) Advanced players help greatly in discussion and demonstration, such as tone production.

(3) The players seem to grasp the proper conception of tone quality, rhythmic interpretation, phrasing, etc., so that the second, third and fourth players progress rapidly toward the goal they see.

(4) Much teacher time is saved in band rehearsal, because the details of rhythm, etc., have been worked out intelligently in technique class.

(5) It is possible, and, we believe, profitable, to use technique classes for work on ensemble or sectional material.

(6) Part of the technique time, according to the outline, is used in solo work and instruction.

(7) When necessary, assignments can be played and studied in unison. This is especially effective in developing intonation in scale work.

(8) Many more pupils can be taught in the same length of time than is possible through individual instruction.

(9) The director has direct supervision over the pupils' progress, whereas some private teachers do not always agree.

(10) The director becomes thoroughly familiar with the technicalities of instruments and himself develops musically.

For details of the Prescott System, along with many other valuable aids, I refer you to the book, *Getting Results with School Bands* (Prescott and Chidester), published jointly by Carl Fischer and Paul A. Schmitt.

ENSEMBLES IN THE LOWER GRADES

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MANY ARTICLES have been written about ensembles, their numerous training values, their contribution to the development of fine bands and orchestras, and their importance as a foundation for the "carry-over" of music into adult life. In general, *most* of what has been written is true. But in nearly *all* instances, the reference has been to high school ensembles and seldom, if ever, has there been mention of ensemble playing as an adjunct to the elementary school music program.

High school bands and orchestras today, if they are to be really good organizations, are dependent upon a fine "feeder" system of players coming from the grade school. How many excellent high school organizations are there today that do not depend on some sort of instrumental setup in the grades? Very few. In most instances, the better the elementary instrumental program, the better the high school organizations will be.

The same situation is true in regard to ensembles. Any player or group of players who have been "exposed" to ensemble participation in the grades will undoubtedly make for better high school ensembles. Picture yourself for a moment as a high school director receiving, as freshmen, an oboe player and a bassoon player who have been playing those instruments for three years and who have had two years' experience in a wood wind quintet! They, I am sure, would have some idea of ensemble performance. Two years of experience in any elementary wood wind quintet obviously must improve the intonation and general performance of those players more than months of band and orchestra rehearsals.

All honor to the grade school director who is vitally interested in organizing small groups and who can endure the rigors of building good elementary ensembles. What benefits—besides the acclaim of the gratified high school director—does the grade school director receive from such labors? Need I mention the vast improvement in intonation, phrasing, breathing, rhythm, and technical improvement in the players who take part in these ensembles, and, consequently, the marked improvement in performance of his large organizations that have a number of players who are members of ensembles? But I believe that the elementary director gets his greatest thrill from knowing that he has trained those youngsters from the start—that he is responsible for the successful initiation of their musical experience. I feel very sure that in many ways it takes finer teaching in the elementary schools to start students, keep interest alive and make progress, than it does in high schools. We owe much appreciation to those people who lay the foundation for the work in our high schools.

Some of you are saying to yourselves that this is all well and good for any community that is large enough to support both high school and grade school directors, but in many communities one person does all the work. In such case, the director's schedule is very heavy, but whatever time can be found for this preliminary ensemble work will justify the effort, for the results will be the same, even though they may be on a smaller scale.

Great benefit may be derived through the use of senior high school coaches for grade school ensembles. A boy or girl in senior high school who shows marked ability in ensemble playing will usually welcome the chance to coach

a grade school group. At first this young coach will need suggestions and help from the director, but it is surprising how soon he can carry on unaided when he begins to gain confidence and skill. Such coaches have to be chosen carefully as to their ability to get along with younger students, but it is usually possible to find three or four good coaches in an average group of senior high school ensemble players. The training which the seniors get in listening to and evaluating the efforts of their younger groups make them keener and more enthusiastic players in their own group.

Now, as to the kinds of elementary ensembles. Grade school youngsters are capable of performing in *any* standard ensemble; of course, the various kinds of ensembles that are possible in a given situation depend on the enrollment and the limitations in instrumentation. I have found the following ensembles to be within the scope of grade school students, and their progress and results very satisfactory: flute quartet, mixed clarinet quartet (two B-flat, alto and bass), four B-flat clarinets, wood wind quintet, saxophone quartet, saxophone sextet, cornet trio, brass quartet, brass sextet, mellophone quartet, horn quartets, and trombone quartet.

For some ensembles there is a great scarcity of materials. It is often necessary in these situations to transcribe short, easy pieces. A few points to be kept in mind when choosing material for the grade school ensemble are that the music should be (1) in easy range for all instruments, (2) not too involved rhythmically, (3) full of opportunities for development of good phrasing, dynamics and tone quality, (4) tuneful and harmonically satisfying, (5) musically satisfactory—though some latitude may be required on this point—at least until more music suitable for the various types of elementary ensembles is made available.

OBJECTIVE MARKING FOR INSTRUMENTAL MUSIC STUDENTS

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MANY EDUCATORS are convinced that rating a student's work periodically is a sound educational policy, while others condemn the practice as fostering a false sense of values. Since public schools generally require that marks shall be given, the teacher of music, regardless of his personal views respecting marking, should so administer rating that it will be of educational value to the student. It is the experience of the writer that marks can be made to serve as a guide to the student in his work, rather than as ends in themselves.

At the Wells High School, the student body is composed almost entirely of children whose families are in the lowest income brackets. In seventy-five per cent of the cases, both parents are foreign born; approximately fifty per cent of the fathers are unemployed; and eighty-four per cent of the pupils have never been outside the Chicago area.¹ Home study conditions are usually unsatisfactory. Because of their financial status, seventy-five per cent of the students are obliged to use instruments owned by the school.

The total number of students studying instrumental music at Wells during the current semester is 263. This number is organized into the following groups: four beginning classes totaling 124 members; a junior orchestra of 21; an intermediate orchestra of 23; a concert orchestra numbering 47; and a concert band of 48. Each student who is a member of one of the orchestras or the band receives, at the end of each marking period, an individual rating sheet on which is listed the number of points he has earned. (See accompanying reproduction of sample rating sheet.)

By a study of his grade sheet, the student knows accurately how he has progressed. He may see at a glance where his weaknesses lie and how to direct his efforts toward attaining greater achievement.

Experience shows that when a student receives a low grade without being given any specific reason and without receiving concrete suggestions for improvement, he is likely to become discouraged, lose interest, and ultimately abandon the subject entirely. This is especially likely in the case of music courses, which are often elective. If, however, along with his mark, the student receives an itemized analysis of his work, and specific directions for improving it, he will usually apply himself according to these directions. Average and superior students also benefit from a marking system which points out the weaknesses in their playing and offers suggestions for their correction.

The system of marking described has the additional merit of eliminating claims of favoritism directed against the instructor. Any complaint would necessarily be based upon specific rather than general grounds, because the student sees exactly on what bases his mark has been computed. Also, the method places emphasis on the achievement of progress rather than on the attainment of a certain mark.

To clarify even further the evaluation of his work, each student at the beginning of the year receives a glossary which explains all unfamiliar terms employed on the grade sheet. This glossary is in no sense a dictionary, nor

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¹ John K. McCalmont, "The Instructional Background of General-Science Pupils in a City Community," *School Review*, XLIV (April, 1936) 291-97.

**WELLS HIGH SCHOOL
INSTRUMENTAL MUSIC CLASSES
INDIVIDUAL GRADE SHEET**

NAME..... DATE.....

The figures in Column 1 indicate the greatest number of points it is possible for you to receive. The numbers in Column 2 show the progress you have made since the last marking period. Note, and emphasize in your practice, the factors in which you receive less than the maximum number of points.

Consult your glossary for definitions of the factors.

FACTORS	NUMBER OF POINTS	
	Maximum	Earned
Ensemble.....	10	
Technique.....	8	
Note and Rest Values.....	8	
Intonation.....	8	
Articulation.....	8	
Tone.....	8	
Dynamics and Tempi.....	8	
Phrasing.....	8	
Attendance and Regard for Fellow Students.....	8	
Care of Instrument, Music, etc.....	8	
Number of Lessons or Selections Prepared.....	8	
Voluntary Work.....	10	

Rating.....

Total 100 %

Points

95-100

88-94

81-87

75-80

Below 75

Rating

S (Superior)

E (Excellent)

G (Good)

F (Fair)

D (Failing)

Remarks :

NOTE: The space for remarks is used by the student for listing his voluntary work, and also by the instructor for additional comments and advice.

does it pretend to be a complete treatment of the factors discussed. Few students are willing to read through an exhaustive treatise to discover what is wrong with their playing; consequently, the glossary aims at conciseness rather than completeness. The extremely simplified list encourages the student to make frequent reference to it, and the avoidance of technical or complex vocabulary insures comprehension.

The glossary not only helps the student to analyze his work, but is a guide to him in his practice, supplementing the regular instruction and assistance that he receives in the classroom.

Naturally, this system of grading involves a greater expenditure of time on the part of the instructor than simply evaluating a student's work in terms of

one general mark. However, such effort is more than compensated for by the results obtained. Not only is the individual grade sheet of help in guiding and stimulating the student, but it is also helpful to the instructor in obtaining a greater understanding of each individual. Such a specific analysis of each student's work assists the instructor to view each student more effectively as an individual and grasp more clearly his peculiar handicaps and abilities. The results are improved understanding on the part of the instructor and increased student rapport and progress.

The following excerpts from the glossary are illustrative:

TECHNIQUE

Technique refers to the general ability to play the music studied. Good technique includes the points listed below:

(a) For *all instruments*:

1. Correct position of head, body, legs, feet, arms, wrists, hands, and fingers.
2. Correct position of instrument.
3. Playing the correct notes.

(b) For *stringed instruments*:

1. Using the best fingerings.
2. Correct bowing.
3. Correct amount of bow and type of bowing.

(c) For *wind instruments*:

1. Correct position of lips.
2. Correct (diaphragm) breathing.
3. Correct tongue action.
4. Using the best fingerings (best positions on trombone).

(d) For *percussion instruments*:

1. Correct position of sticks.
2. Using the best sticking.

Suggestions for improving technique:

1. Study the pictures in lesson books.
2. Observe and imitate good players.
3. Practice scales, chords, arpeggi, exercises, etudes, and similar studies.
4. Practice difficult measures or exercises slowly and carefully until you have mastered them; then gradually increase your speed.

VOLUNTARY WORK

Voluntary work means taking part in activities which are not a part of the required work. Each student is expected to make *regular* use of at least *two* of the following opportunities for improvement:

1. Participation in monitor duties—instruments, music, chairs, stands, shades, etc.
2. Attendance at extra practice periods.
3. Participation in bands and orchestras outside of school.
4. Attendance at concerts of musical merit.
5. Taking lessons with a private teacher.
6. Copying music.
7. Doing library work—book reports on the lives of composers, study of the development of certain instruments, or certain phases of music and music history (subject must first be approved by the instructor).

Voluntary work credit will also be given for the following:

1. Purchase of a lesson book.
2. Purchase of an instrument.
3. Purchase of a better instrument.

OUR CALENDAR DICTATES

THE COLLEGE BAND PROBLEM

GERALD R. PRESCOTT

Band Director, University of Minnesota, Minneapolis



AMERICAN UNIVERSITIES and colleges are facing an ever-increasing problem in relation to their bands which will eventually command a consideration and reanalysis of purpose not only by the college band leaders, but also by the highest authorities within each institution.

This problem is that of requiring college band members to meet a traditional calendar of appearances, the majority of which are playings the band members definitely classify as "chores"—appearances which do not add to their enjoyment and musical culture.

This problem has always been with the colleges from the very start of their bands. College officials have attempted to bolster up the membership in many ways. Those colleges requiring military drill of all male undergraduates have allowed band as a substitute for this requirement. Some schools allow band as a substitute for physical training. A large majority of the schools allow some academic credit for band participation. Special trips have been promoted for band members during the football season. Assistance has been given many times in securing part-time jobs for bandmen. Awards such as keys, pins, sweaters, and medals have been given those who have met certain requirements of merit and service. Some colleges offer playing scholarships or refund of tuition and fees to those bandmen particularly desirable. There always has been a sustained effort in our colleges to glorify the activities and appearance of the band, thereby making the bandsman feel his usefulness and importance. Many of them commendable, these attempts to bolster up the bandsman have become more intense the past few years, signifying that the problem of retaining bandmen is becoming more and more serious.

A survey made recently by Walter J. Duerkson, director of bands, University of Wichita, Wichita, Kansas, gives conclusive proof that our college bands are composed of over 70 per cent underclassmen and less than 30 per cent upperclassmen. Almost 40 per cent of the bandmen are freshmen. When an upperclassman says that he does not have time for band, he may mean that or he may mean that he chooses to use his time at something more worth while. College students have a habit of finding time for those things which they want to do.

Several very logical reasons can be advanced explaining why our college band problem is becoming more and more acute:

- (1) New college students of today have played in better bands than the new college students of a few years ago. High school bands are improving rapidly. Municipal bands are receiving added support. Prospective college students in our high schools and junior colleges are better informed of the college band situation.

- (2) The larger universities and colleges contain many more transfer students than in years past. The band students among this group naturally have had more years of playing experience than the freshmen and use more forethought before signing up with the band.

- (3) The youth of today demands that all his activity be for personal betterment. College classroom demands are more exacting and uncompromising.

[National Conference, Los Angeles, 1940; also presented at North Central Conference, Detroit, 1939.]

Time in school is valuable, and younger and younger students are appreciating this fact, brought about probably through a speeding up of the learning processes in our primary and secondary schools. The college student of today does not play in the band for the love of alma mater.

(4) Increased college enrollments are not being met with proportionately larger teaching staffs and classroom space; therefore, the faculty of each college has been forced to use more late afternoon hours to teach extra classes, causing more conflicts with band rehearsal periods.

(5) General music appreciation standards have definitely raised through the past ten years through the medium of the radio concerts, better school and community music, and through a general awakening of musical culture.

(6) College authorities are re-evaluating the principles of education.

President Jessup of the Carnegie Foundation has taken leadership in the expression of a viewpoint which may become more widespread. Let me quote from *Time* (February 20, 1939, page 57):

"Dr. Walter Albert Jessup, 61 year old president of the Carnegie Foundation for the Advancement of Teaching, believes that U. S. colleges are too big and too bad. Each year, in his report for the Foundation he offers fresh facts to prove his point. Last year (*Time*, February 14, 1938) he took colleges to task for buying tuba players with scholarships."

In its issue of February 14, 1938 (page 40), *Time* said:

"Last week the No. 1 scandal in U. S. colleges was weightily denounced. Walter Albert Jessup, president of the Carnegie Foundation, made this collegiate blackbirding the leading theme of his annual report. Dr. Jessup was astonished to discover that 'drum majors and tuba players now find themselves possessed of special talents with a marketable value in the college field,' that a college representative arriving at a high school learned he was the 83rd scout who had visited it that year. 'In bidding for favor,' scolded Dr. Jessup, 'we are streamlining the job—our current models glitter with gadgets that smack of the factory and the salesman . . . Cut rates, rebates, extravagant claims, unfairness in competition have brought to business its own punishment. Just as surely 'cutting corners' will ruin a college.'"

The late Dr. Lotus D. Coffman, former president of Minnesota University, was a close friend of President Jessup, the two having the same views on many matters. *It was Coffman's idea that the band be forced to stand or fall upon its own merits.* Required drill which allowed band substitution was dropped at Minnesota in 1934. Band playing scholarships were dropped in 1931. Band football trips were limited in 1929 to one a year. No tuition or fee money was ever rebated to band members. No expense money was ever allowed for bands staying over for the June commencement ceremonies.

If the present trend in all-American colleges continues as it has started, it will not be many years before all college band leaders will feel this change of thought that has arrived at Minnesota.

Last summer we conducted a survey to determine the actual playing interest of present and former Minnesota bandmen. This was sent to all bandmen who had been in the band one or more quarters since the fall of 1932. A 35 per cent return was received. Survey returns averaged about the same as registration distributions. I do not wish to bore you with the details of this survey, but no doubt Minnesota has reached the climax in this major problem sooner than most American colleges; therefore the results are of general interest.

The following summarizes the report:

(1) Band members before coming to Minnesota had played *four* appearances of a concert nature to every *one* of a parade or pep type. At Minnesota we have had yearly 35 parade and pep appearances and 23 concert appearances.

(2) In reply to questions calling for preference of band literature, each member was asked to check four preferred types of music. The results were as follows: 944 preferences for concert literature; 259 preferences for parade and pep literature.

(3) In a specific rating of the calendar of appearances the bandsman was asked to rate his enjoyment of each playing. Ratings varied from the most enjoyable (rating 1) to that of actual dislike (rating 5) as follows: 21 concert appearances and 7 parade appearances received ratings from 1 to 2. 2 concert appearances and 11 parade and pep appearances received ratings from 2½ to 3. 0 concert appearances and 16 parade and pep appearances received ratings from 3½ to 5.

Now, of course, this proves that Minnesota bandsmen do like concert literature in preference to parade and pep material. It does not prove that the bandsmen of other colleges would vote accordingly, and no one should suppose that they would until such a survey is conducted. Naturally, we have our opinions. But opinions do not impress college authorities.

The report definitely dictates to the Minnesota Band that if we wish to retain our members we must play the band literature and band appearances that are desirable to its personnel. If this report expresses a general opinion of college band members throughout the United States, then the following recommendations should be in order:

(1) The college band should be part of the college music department, receiving money through that channel, and thereby accepting obligations of a musical nature which can be met with enthusiasm.

(2) The college band should be equipped and maintained *primarily* as a concert organization because college students are more interested in concert music than parade music.

(3) The present calendar of college band appearances should be altered to strike a more feasible balance between the needs of college functions and the interests of the band membership.

Bands in our colleges were started by college authorities so that the military departments would have music for their annual maneuvers, so that the athletic departments would have suitable pageantry for their games, so that campus functions needing band music would be supplied, and so that publicity for the college would be increased.

The time between these appearances was filled with the playing of inside music so that the band would be intact and in practice for the next outside appearance.

When an individual is well exposed to the best in music, he will not be satisfied with *less than that* in the future. The more varied and expansive the activity of the bandsman, the more determined he becomes in demanding less undesirable performances. These are the main reasons why we college band leaders have confidence in the future of our profession.

When are we as college band leaders going to cease trying to bolster up undesirable appearances that never can be educationally justified—and start concerting our efforts in the revision of our calendar of appearances so that our bandsmen can play the best in music? It has been said that "A band

rehearses for its appearances." If the calendar is full of parade and pep performances we must rehearse parade and pep music. The college band member soon reaches the conclusion that he carries the "chores" of the band only to retain the privilege of playing concert literature. Can a college band justify any "chores" on its calendar? And we might ask, "Can we justify a college band *only* by its value to the individuals participating?"

The attitude being expressed among college bandmen is gaining such momentum that if our calendar continues to carry appearances all out of proportion to playing enjoyment, we can well expect to experience more and more difficulty in recruiting bandmen from the new registrants. High school band leaders are growing impatient with the college band situation. They expect the college band leaders to display an unusual amount of courage in tackling this problem.

This approaching crisis will, if properly handled, raise musical standards throughout American educational systems. A new calendar of appearances for college bands will require better trained leaders and offer all of us opportunity to command more respect for our profession.



ARE PLAYING SCHOLARSHIPS ESSENTIAL TO THE COLLEGE BAND?

LEO J. DVORAK

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THIS QUESTION has caused considerable comment in recent years, probably due to the increasing interest in instrumental music and to the demand for larger and finer college and university concert and marching bands. Although we know that a large number of colleges and universities offer subsidies to band players in one form or another, there seems to be no authoritative account of exactly what the common practices are. I have been unable to find accurate information as to which schools give special scholarships to activity departments, or how the money for them is provided. Satisfactory information is also lacking concerning the common practices of selecting students, the amount and nature of awards, their duration and the strings attached to them. The philosophy of scholarships is available, but except for a few instances, no mention is made of band scholarships. The fact that many schools give recognition to bandmen, is an indication that the practice is a "touchy" subject, and one which the schools do not freely discuss. From all appearances, such awards are used as a part of the recruiting strategy of the colleges. In Walter Jessup's report in the *32nd Yearbook of the Carnegie Foundation for the Advancement of Teaching*, commenting on high-powered salesmanship in selling the university to high school students he says, "We are familiar with the inducements offered promising athletes, but we may be astonished by the fact that drum majors and tuba players now find themselves possessed of special talents with a marketable value in the college field."

It is doubtful whether many of these so-called scholarships to bandmen would classify under the accepted standard of a scholarship. According to the Harmon Foundation publication on student loans, a scholarship (1) should be awarded as an honor to one who gives promise of scholastic ability, (2) should be held only so long as the recipient makes specific contributions to the advancement or coördination of knowledge, and (3) should be given only to those scholars who need it in order to do their best work.

To conform to these requirements, a student receiving a band scholarship would necessarily have to be in the music department, a major or at least a minor in the field. The grant could not be an out-and-out subsidy to a skillful player who has no further interest in music than his presence in the band. Practice shows, however, that this has not always been the case; those who are influential in placing these grants are not always interested in educational aims and objectives, but are mainly interested in the organization in which the subsidized individual may benefit by his membership. It has also been found that it is not always the student in need who receives the scholarship, but often the best player who presents himself.

This growing practice of giving scholarships to bandmen is probably an outgrowth of the long established policy of conservatories and music schools of awarding scholarships to promising musicians. It has gained impetus from the present custom of many athletic departments in seeking promising athletes and making a college career possible for them. With the increasing rivalry among institutions to outdo each other in marching bands, it was only natural that every means be called upon to assist in this competition. The granting of scholarships was one means to the end. Those schools that give them have, no doubt, won the argument, "If athletes are given scholarships, why not outstanding instrumentalists?" In fact, some coaches have been in favor of the plan. It was interesting to note that a few years ago when a new football coach was hired by one of the large eastern colleges to rejuvenate the football team, he immediately set about developing a marching band, too. He helped in recruiting players, organized the band and even attended rehearsals to be sure that things got under way. He realized, as many athletic departments do, that a part of the success of their football season is due to the colorful work of the band. It is unfortunate, however, that with the betterment of these bands, many bad practices have developed.

With the growing tendency to attract bandmen through some form of subsidy, we find schools competing in their bids for outstanding high school players. An Illinois high school band director relates that last spring an out-of-state college director promised scholarships to about twenty-five of his graduates. The many high school contests have helped to distinguish the most capable players. These students become conscious of the devices used by many colleges in recruiting students, and try to sell their wares to the highest bidder. They apply to one institution after another, playing off one against the other in an attempt to raise the bids. A recent example was cited by a band director in one of the midwestern colleges. He was attempting to find a competent oboe player for his organization and after much dickering with an interested lad, offered him a very attractive scholarship. The lad finally drew from his pocket five or six letters containing other offers and pointed out that among them was a more enticing inducement which he would accept if nothing better presented itself.

In my own particular experience as a field man for a small college a few summers ago, I was met on all sides by the bargaining of prospective students. "What are the material inducements offered?" "What is my particular talent or ability worth to your college?" was the essence of their attitudes.

In answer to my question regarding prospective students, the head of a state university music department answered that most students who come to him about matriculating in his school almost invariably ask in effect, "What do you have to offer me?" They are far more concerned in what they are able to get in a material, rather than an educational, way.

This attitude on the part of prospective students is probably no different from what one could expect after looking at some of the unfair and unethical practices that are a part of the recruiting scheme of many schools.

Some of the common inducements used by various schools in attracting instrumentalists may be classified under the following types: (1) outright grants of tuition reduction to outstanding players; (2) tuition rebates; (3) state and special scholarships; (4) miscellaneous jobs on and off the campus.

The first—outright grants of tuition reduction to outstanding players—is probably the most common type. In some schools it is a pure gift with no strings attached. In one school a two-thirds reduction in tuition is made all band, orchestra and glee club members for a weekly assembly concert by each organization. In many schools, however, the grant is good only if the student remains for the following three years. The student cannot transfer to another school without repaying the award. This, of course, is rank bait; once a student is caught, he must either stay or forfeit.

The second—tuition rebates—is practiced in some state schools that forbid the granting of playing scholarships, but do not forbid the return of a student's tuition deposit. In effect, this type amounts to an outright gift.

The third—state and special scholarships—include a year or more free tuition to the highest ranking senior of each high school in the state. Of course this means that only an occasional band student receives the award.

The fourth—miscellaneous jobs on and off the campus—gives outstanding players preference in the available jobs. These include NYA employment, state jobs, and board and room jobs. Some of the features of this practice are unfair to the capable and needy students of other departments. One school has an arrangement that provides board and room at the college dormitory in exchange for playing in campus organizations.

Opinions differ among band directors as to the advisability of awarding playing scholarships. Results from interviews with a number of them reveal that the majority are in favor of such awards. Many claim that the scholarship is the lifeblood of their organization and that like practices of competing and rival schools make it imperative that they retaliate with the same sort of recruiting strategy. Some directors feel that if athletes are subsidized by scholarship awards, outstanding players of instruments should be eligible for the same type of aid. Some believe that it has done a great deal toward building musicianship, increasing the personnel, and raising the musical standard of the band. This in turn, they argue, creates greater interest, pride and enthusiasm within the organization and helps to win acclaim and support from the outside. Many directors are of the opinion that special consideration in some material way should be given players because of the playing demands they must meet in the way of commencement exercises, community parades, pep sessions and similar duties.

There are others who feel just as strongly against the practice. They argue that the custom of giving first chair players the awards implies that the second, third and fourth parts are less important, hence, makes the policy unfair. Then, too, it would be impossible to award a scholarship to each player who needs help without greatly increasing the total number of awards, and no fair line of distinction as to who should receive them could be made. The fact that the band needs a bassoon player is not sufficient reason that just any good player is deserving of recognition and help. Those who oppose the practice also claim that it causes ill-feeling among the players and consequently becomes a deteriorating factor in the organization's morale. Furthermore, they believe that the support of other departments is likely to

be lost when they find this particular department being subsidized. There has been enough unfavorable comment and resentment against athletic departments that subsidize players; the extension of this practice into the music department is bound to receive like criticism. Some also argue that the type of student whom the director wants does not have to be lured by a scholarship, and that the band should be attractive to him on its own merits. They believe that, as a rule, those not receiving subsidies are better members, than those that do.

Many administrators are quite outspoken in their opposition toward granting band scholarships, because they feel confident that pressure from other departments—speech, journalism, etc.—would be brought to bear on the administration and that an extension of the policy would necessarily have to be made in order to satisfy all concerned; obviously, this would be impossible. They feel that aid should be offered to those students who need help by giving them an opportunity to work and that participation in the activities of the school should be regarded as an honor. If financial aid is not needed, these awards are merely gifts in exchange for a member's playing ability; they are not real scholarships.

Despite the growing tendency to subsidize college band players, and the arguments advanced in favor of this policy, in my opinion, playing scholarships are not and cannot be considered essential to the band. With the increased emphasis on music in the secondary schools and the large number of instrumentalists that graduate each year, there should be no need for offering material inducements. Some may still object that there are not enough good oboe, bassoon, flute and horn players to go around. We know that high school directors transfer students to the less common instruments from those that are abundant, and the farsighted college band director could anticipate and meet his needs in the same way. The argument that students are put to considerable expense for activities such as commencement exercises, is met in other ways than by granting scholarships. Many schools pay the cost of the extra board and room for the band members when they must remain for a playing engagement. Rather than material awards, it seems that the real inducement to the student should be excellence in educational opportunities and a rich musical experience in attractive musical organizations.

The sad experiences that music schools and conservatories have had in the matter of scholarships have caused them to take steps toward curtailment and standardization of the practice. In the 1939 revised Constitution of the National Association of the Schools of Music, their Code of Ethics, Articles V and VI, reads: "Be it resolved that members shall not countenance the offering of scholarships . . . to entice students from one institution to another; that the cutting of rates or offering free, partial or fictitious scholarships to increase enrollment be vigorously condemned. Scholarships shall be awarded only to deserving and talented students whose means are found to be insufficient to pay for their instruction."

Of the 105 members in the association, there are a large number of colleges and universities represented. It is hoped that through the leadership of these schools a policy based on sound educational principles will be established.

As educators, we must not lose sight of educational aims and concepts. We must distinguish between immediate and ultimate benefits. Serving immediate ends will not always result in the greatest permanent good—we must adopt the long-range point of view. All our efforts should be directed toward providing the student with sound cultural training, strong musical leadership, a broad musical experience and a sound philosophy of the art and science of music.

BUILDING A BALANCED COLLEGE BAND LIBRARY

MYRON E. RUSSELL

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AS MANY SPEAKERS do, I shall begin by attempting to define the title of this paper. The most fitting of several definitions given by Webster to the word *balance* is "to keep in due proportion." Who or what, then, lays down the rules which govern the proportion of musical compositions placed in our libraries?

There are many governing factors, even the weather. You may have a band capable of playing the most difficult compositions but if you are located in a section of our country where we really have cold weather and your band has to make outside appearances, then I am sure this commonplace subject, the weather, does influence your choice of selection.

Returning to the more serious and important items controlling our library building program, I shall enumerate the important ones, with short discussions of each:

- (1) Financial support.
- (2) Objectives and duties of the band. (This is an important phase of our subject. Does the band exist primarily for the education of the bandsman or the entertainment of the public? A college band should, I believe, be built first with the bandsman in mind and second the public.) (As we all know, there are many bands that serve in the main as pep organizations; therefore, more of that type of music is necessary. That still does not make a library of due or just proportions.)
- (3) Musical and technical skill of the organization.
- (4) Size of the organization.
- (5) Amount of time allotted for rehearsal.
- (6) Likes and dislikes of the director, the band and the public.
- (7) Material obtainable. (Original compositions and numbers arranged for band.)
- (8) Number of appearances per year.

There is very little that I can say about financing the library; that will depend on your school and how good a salesman you are.

The objectives and duties of the band are important in the acquiring of a balanced library.

Without being sarcastic, I will say that the college bandsman has arrived musically or, I should say, he thinks he has. How, then, are we to keep him progressing musically and technically? Let us say, for example, that John Jones, a good average clarinet player, has decided to make engineering his life work. He joins the band and wants to keep up in his playing, but after trigonometry, calculus, and logarithms, how much time has he left for long tones and scale practice? This is where we, as directors, must "whitewash" the fence.

What is the first musical problem in the rehearsal room? To get the band to attack and release together, in other words, to follow you. For a little serious fun at the first rehearsals of the band take a well balanced chord and have the band respond in quarter, eighth, or sixteenth note chords at the slightest movement of your baton, varying the speed to suit yourself. Do this in a non-rhythmic pattern. That procedure is, of course, quite obvious. Now

take from your files the Strauss *Pizzicato Polka* (an easy arrangement is best) and you can have a real contest between yourself and your band. You may devise several forms of punishment, such as standing for the man who falls into a rest. (Excuse me for getting into rehearsal procedure, but I believe it has something to do with building a balanced library.)

Just the reverse of the short chord is the sustained chord and phrase. The same balanced chord may be used for sustaining purposes, but again it is quite obvious.

We "whitewash" the next panel in the fence by playing any of the early fifteenth to eighteenth century chorales. A little more complex form might be Sullivan's *Lost Chord* or Grainger's *Irish Tune from County Derry*; in fact, any essentially sustained selection.

As one of our important objectives is to build better musicians within the band, why not have in mind certain specific purposes when we choose music, rather than place most of our new selections in the library for reasons no more valid than that the name of the composer looks good, we have heard another band play it, or, well, we just decided to buy it! If we will probe our minds a little we can see how unsystematically a great deal of our library purchases are made.

The following list suggests a few numbers that may be used for presenting the major musical problems found in every rehearsal period. You will probably think of selections immediately that will better suit your needs.

SUGGESTED BAND NUMBERS FOR THE PRESENTATION OF SPECIAL PROBLEMS

Attack and release:

Chords in various tempi and duration
Pizzicato Polka—Strauss
Sleepers Wake—Bach

Sustained tones and intonation:

Chords
Chorales (early)
Elsa's Procession from "Lohengrin"—
Wagner
Huntingtower Ballad—Respighi

Phrasing:

Chorales—Bach
Lost Chord—Sullivan
Irish Tune from County Derry—Grainger

Independent parts or countermelody:

Irish Tune from County Derry—Grainger
Prelude to "Lohengrin"—Wagner
Chorale Prelude, We All Believe in One
God—Bach

Chromatic alterations:

L'Arlesienne Suite No. I—Bizet
Serenade from "Rustic Wedding"—Goldmark
Polka and Fugue from "Schwande"—
Weinberger

Scales (staccato and legato) and arpeggios:

Overture "Militaire"—Skornicka
Entrance of the Gods into Valhalla—
Wagner
Finale from Fourth Symphony—Tschaiakowsky

Tempo Changes:

Red Mill—Victor Herbert
Chocolate Soldier—Strauss
Overture "Die Fledermaus"—Strauss

Accompaniment:

Larghetto from Second Symphony—Beethoven
On the Trail—Grofé
"Pique Dame" Overture—Suppé

Little need be said here about the musical or technical skill of the band, other than that it is my observation that the average library has too many selections in it that are beyond the capabilities of the band. However, we do need a few extremely difficult numbers in every library. Put one in the folders every now and then just to convince the members of the band that they have not as yet reached the top.

The size of the organization has a great deal to do with the choice of numbers. A small yet capable organization must needs confine itself to music of a salon type, not heavy tone poems, rhapsodies, etc.

The amount of time spent in rehearsal both for a given performance and the total time allotted for the year will also influence your choice of numbers.

Certainly the likes and dislikes of the director, members of the organization, and the public are to be considered. However, we must not overlook the fact that much—I might say most—of the good music is seldom liked at first hearing by both the layman and the bandsman unless it is exceptionally well played. May I cite a personal example? This last year our band played portions of the *Pines of Rome* by Respighi. At the early rehearsals the band actually groaned when that work was announced for rehearsal. The groans gradually became less audible and diminished in number. During the first rehearsal after the concert at which it was played, I asked how many still disliked hearing and playing the *Pines of Rome* and out of sixty-eight members there were five who so voted. I am sure at the second or third rehearsal the vote would have been nearer sixty-five against it.

Another factor, which I am sorry to say governs a great deal our choice of numbers, is the lack of good original compositions for band and good orchestrations well arranged. This is being remedied and will continue to improve if we as bandsmen demand the best and make it worth while for the men so gifted to make arranging and composing for band a life work.

The number of appearances of the band per year or over a period of time has much to do with the just proportions of our library.

Let us suppose, for example, that you are placed in charge of a series of band concerts of symphonic or concert hall caliber, thirty-six in all. Also, you are to purchase all the music needed for the entire series at one time; there is to be no repetition and no music left unplayed. How many marches, overtures, suites, etc., would you buy?

I have made a survey of about one hundred of the finest professional and college band concert programs available. This was to ascertain the percentage of overtures, suites, marches—in fact, all classes of literature found on well balanced programs. The composite of a number of programs should then represent a well balanced library. Exceptions would be those numbers placed in a library for special or study purposes.

At this same time I have made a similar study of symphony orchestra programs with a parallel comparison to the band literature.

Since the modern symphony program may be considered our highest type of musical performance, we can do no better than pattern our programs after them. Here I know some of you are saying, "True enough, but the band should not try to be an orchestra." That is correct; we should not try to emulate an orchestra except in some few things—and one of them is playing good music on well balanced programs. To do that we must have a well balanced library. When the time comes that we have even one-tenth the good original band compositions that we have for orchestra, then the band may divorce itself from the orchestra as its better half.

The table on opposite page gives the result of the study of concert band and symphony orchestra programs of the highest type referred to on page 265 (columns I and III), and my suggestions (column II) for the number of selections in each class needed to complete a series of thirty-six band concerts. Column IV gives my idea of the approximate percentage of each class which should be found in a well balanced college band library.

I have intentionally omitted the section of the library dealing with marches. In my own library I file my marches under a different numbering system and in a separate cabinet. If your band plays for football, basketball, baseball, and possibly some track, then you need many marches and pep songs. If not,

**REPORT OF A SURVEY OF CONCERT BAND AND
SYMPHONY ORCHESTRA PROGRAMS**

*with Recommendations Based Thereon for Balancing
College Band Libraries*

- COLUMN I:** Per cent found on the average band program.
- COLUMN II:** For a series of 36 concerts the following number of selections are needed, when based on our present programs.
- COLUMN III:** Per cent found in the average symphony orchestra program.
- COLUMN IV:** A suggested per cent of each class to place in the well balanced library.

CLASSIFICATION	I (%)	II (No.)	III (%)	IV (%)
Marches (street).....	10	29	0	5
Concert marches.....	5	14	4	5
Overtures.....	18	52	18	18
Suites.....	10	29	14	12
Novelty.....	3	9	0	1
Musical comedy selections.....	2	6	0	1
Operatic selections.....	2	6	2	2
Full symphonies.....	0	0	10	5
One or two movements from symphonies..	5	14	7	7
Concertos.....	0	0	5	2
Voice, wood wind and brass.....	9	26	5	7
Descriptive.....	5	14	0	3
Concert selections.....	11	32	8	10
Light concert.....	5	14	4	4
Concert waltzes.....	3	9	3	3
Serenades.....	2	6	1	1
Tone poems.....	3	9	7	4
Popular.....	1	1	0	0
Rhapsodies.....	3	9	5	4
Ballets.....	1	3	1	1
Concert dances.....	2	6	4	3
Variation and fugues.....	.....	.....	2	2
	100%	288	100%	100%

then it is a waste of money and time to buy and play many of them. There is not time enough as it is to play all the good music in this world.

In conclusion, may I ask you to assign yourself this topic, and I believe you will readily see that it was impossible for me to dictate a list of compositions which should make up your library. Instead, I have tried to show the percentage of numbers of any one class or type of music found on good band programs. This should help us in a judicious expenditure of both money and time in obtaining the results desired from our library and from our bands.

A SYSTEM OF AWARDS FOR MERIT AND SERVICE IN THE COLLEGE BAND

A. D. LEKVOLD

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IT SEEMS impossible to consider a system of awards for the college band without also considering its desirability. Does it lead to continuity in membership? Does it contribute to morale? How do college men and women respond? Could the cost be more advantageously applied to music and equipment? Is it extraneous to musical objectives?

The writer had the experience of receiving band awards in his undergraduate days, and has administered three different systems at the high school and university levels. He has discussed the subject often with others in the field, and more recently has received information from a number of colleagues in various sized universities.

In approaching a problem of this kind it is necessary to consider the psychology of the people affected. Human beings seem to be sentimental, for one thing. The majority of people have been raised in an environment where they have learned to attach importance to things which, in themselves extrinsic, are symbolic of ideas, experiences, accomplishments. These things seem to bring the approval and admiration of fellowmen, or at any rate, help to satisfy the ego. Also to be considered are the psychological factors of reward and punishment as spurs to action. Both are effective, but best in combination, if judiciously used. It is true that the doses of reward should be greater than the doses of punishment. It is also true that reward should be given only for real progress or accomplishment, otherwise the emptiness of the reward is unconsciously detected by the individual and the purpose defeated. Considering the response of college people to awards, it seems fair to assume that most of them are normal human beings, irrespective of race, era or geographical location. If, then, an award represents real accomplishment—is not too easy to obtain—and if it can be presented with some formality and can later be displayed by the owner with pride, it will achieve certain good results, both for the individual and the organization. A band member will take the bad with the good, will be less likely to complain and will have a tendency to transcend the trivial things, in working on a long-time basis for a worthwhile objective.

Is an award system extraneous to musical objectives? When we define the word *extraneous* we find that it means: not belonging to a thing; not essential; foreign to. The purist demands that the love of music should be the only inducement. He does not allow for the fact that other inducements can contribute to the welfare of music, to the organization and to the individual's own musical development, even though the individual member may have slightly different motives than the broader one of sound music development.

One of the best examples of the use of extraneous things (if, again, they really are extraneous) to accomplish a greater objective, is the use made by the church of the various fine arts. The essence of true religious worship is a very simple thing. Christ said, "Where two or three are gathered together in my name, there am I in the midst of them." No specifications are made as to ceremonies or surroundings of beauty. The true purpose of religion can be accomplished as well in a tar-papered shack as in a cathedral.

And yet the church is conspicuous for its use of many media to establish an atmosphere to attain its ultimate purpose. Here we find the most beautiful architecture, stained glass windows, magnificent paintings and carvings, statues, and the most used of all the arts in the church—music.

These instances, with variations, can be multiplied by only a casual consideration of business, the professions and sports. Are all of them wrong? If inducements, which at first thought seem foreign, result in greater benefits to a large group of people, they must be classed as beneficial.

Referring to the band in particular, if an award system leads to continuity in membership, to loyalty and pride, to good attendance and attitude, it is undoubtedly fostering the conditions necessary for the production of better music. As the consensus of experienced opinion seems to be that these things are accomplished, there is great doubt that an award system can be classed as extraneous or not essential for a band wishing to reach its highest musical level.

Besides producing music, a band makes important contributions in the development of young people. These values must be given at least equal credit for the tremendous advance of instrumental music in our schools in the past twenty years. If then, an award system can contribute to loyalty, stick-to-itiveness, morale, good attitudes and general good citizenship, it carries a double value. As the cost in most cases is nominal, it should be well worth more than a similar amount spent on music and equipment.

Now to consider more directly the essential points of an award system for the college band. Naturally each one uses a somewhat different system, influenced by such factors as finances, size of college, number of bands and tradition. There are several fundamental principles on which the agreement is quite general, though not necessarily unanimous.

Basis of Awards. The basis is on length of service by semesters or years, qualified by other factors. These are attendance, attitude, interest, general contribution and musical ability. There is, of course, some overlapping here. One band finds a close correlation between attitude and attendance with few exceptions. Some argue for strong weight on musicianship, but it must be conceded that when a member has been needed and admitted in the group, he has already met the standards of that group. On the other hand, there is the matter of musical advancement after admission, even in the skilled player. These points could be amplified at great length, but most directors of experience develop rather keen judgment of men and can better establish their own measurement, rather than accept a recipe.

Simplicity. Simplicity in systems seems to be the rule at the university level. Certain points, effective at the high school level, lose their potency. And a complicated system becomes a great bookkeeping problem, and when not well kept, loses all validity. Examples of some of these details which are worthy, but cause difficulty, are merits and demerits for being an officer, solo playing, placement in contest, church orchestra participation, private lessons, attendance at concerts, disfiguring music, failure in a school subject, forgetting to bring music, and not having the instrument in playing condition.

Ease of Obtaining Award. The opinion on this subject is that there must be enough difficulty in obtaining the award so that the member and others will respect it. Lesser awards are sometimes given, but the final award in nearly all cases must be the result of unusual service to the organization.

Cost and by Whom Purchased. It hardly seems fair to the members to receive awards and be compelled to pay for them themselves. Even in bands

where this seems necessary the directors in the main oppose the system. Some saving is gained by the method of returning the old award for the higher award, the last one received being kept permanently by the member. A general idea of cost can be obtained from the following:

Bronze key or pin.....	\$1.35 to \$2.25
Silver key or pin.....	1.55 to 3.00
Gold 1/10—12 karat.....	2.65 to 4.00
Solid gold—12 to 14 karat.....	5.50 to 7.00

Medals and chenille emblems can be bought more cheaply, but for final awards something must be provided that can be worn without uniform. Types of awards vary greatly and seem to be popular in the approximate order named: Keys, pins, pendants, medals, charms, chenille emblems, sweaters and blankets. Some give a special award for drum majors.

Number of Awards. The number of awards given varies from one to five, three being the average for nine university bands. A fifth year is accounted for by five-year students, or most usually by double service in two bands, such as concert and second or marching band.

Formal Presentation. There is almost general agreement on the value of a formal presentation at concert or banquet, with the latter highly favored. The awards seem to lose some of their value when presented as a matter of routine in rehearsal. The formal banquet is a fine opportunity to bring in interested people from the faculty and administration, and can, if properly handled, be completed in about two hours.

To write a prescription for a perfect award system is obviously impossible. A certain one cannot be chosen as a model, and taking an average of several is like adding five apples to seven bananas and six cantaloupes and dividing by three to get six of a rather doubtful fruit. In addition to the data given, it probably will suffice to describe a few systems now in successful use.

Band One. Large university: Awards based on attendance, attitude and interest. Regular roll call kept and system is simple in operation. Presentation made at a banquet. Awards:

First year—silver charm.

Second year—sweater.

Third year—gold charm.

Fourth year—blanket.

Band Two. Medium-sized university: Awards based on attitude, attendance and musicianship. Regular roll kept and system is simple in operation. Presentation made at a banquet. Awards:

Five semesters—silver key.

Seven semesters—gold key (silver key returned).

Service chevrons for uniform; one for each year of service.

Special award for drum majors.

Band Three. Small university: Awards based on ability and attendance. System simple. Given at banquet. Awards:

Two years service—letter.

Three years service—bronze key.

Four years service—silver key (bronze key returned).

Five years service—gold key (silver key returned).

Band Four. Medium-sized university: Awards based on attendance and contribution given, on recommendation of student officers. Formal presentation at banquet. Awards:

First year—notification letter, which is a welcome to band membership and explains subsequent awards.

Second year—engraved certificate showing service record.

Third year—bronze band pin.

Fourth year—silver pendant.

Fifth year—gold pendant—distinguished service award.

Band Five. Large university: With several bands in operation, the awards are given only to the concert band. They favor extension of the system to the other bands. After one semester in the concert unit they receive an emblem to be worn on the sleeve, with the right to purchase a pendant. At the conclusion of their service in the concert unit, they are awarded a medal based on concert band service: bronze for one year, silver for two years, and gold for three years.

In conclusion, the writer wishes to thank and to give credit to the following directors who kindly submitted information relative to this topic: Raymond Dvorak, University of Wisconsin; Bernard Fitzgerald, University of Texas; C. W. Jansen, Ohio University; William D. Revelli, University of Michigan; Arthur L. Williams, Oberlin Conservatory of Music; Mark Hindsley, University of Illinois; Eugene J. Weigel, Ohio State University; Harwood Simmons, Columbia University; Carl Christenson, South Dakota State College, and to others who have contributed either directly or indirectly to the content of this paper.

THE COLLEGE BAND AS A LABORATORY FOR STUDENTS IN ORCHESTRATION

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THE IDEAS I HAVE to offer came as the direct result of trying to make the best of a situation that I found in the band upon coming to Pomona College in 1936. They were born of necessity and have been developed to the point where they play an important role in selling our college band.

At Pomona College I found a band of eighteen or twenty players organized primarily for the purpose of supplying pep for the football season, and it functioned quite satisfactorily as such. However, the idea of a concert band for the remainder of the school year produced a good deal of skepticism, even among the band members. Nevertheless, we proceeded to lay the groundwork for a concert band, even though a concert was not possible the first year.

The problem in Claremont was *not* one of selling good music to the public. In a college community where a fine artist course, carefully prepared student recital, a fine chorus and two superb glee clubs are thoroughly appreciated and supported, our task was to demonstrate that a *band* could also play fine music; and could, if given a chance, establish and hold a place for itself along with the other musical attractions on the school calendar. I am almost convinced, sometimes, that the reason our musical elite have been slow to accept the serious efforts of a band is due to the fact that they expect to hear in the concert hall the same type of music they hear in the stadium. It is too bad that the mere utterance of the term "band" causes a great many people to think immediately of loud brass and crashing cymbals.

During the second year of our band development it was imperative to present an acceptable public concert, and it had to be done with inadequate instrumentation. We had to have an audience, and the program had to sound finished. The audience angle was taken care of by advertising a student dance following the concert, the ticket of admission to which was a band concert program.

The acceptable program was another matter; and the obvious and only solution was a group of numbers scored to fit the instrumentation available, and, what was of greater importance, scored with the abilities of the individual players in mind. We chose as the feature number the Ravel *Bolero*. This composition was transcribed in its entirety from the orchestral score. One of our six clarinet players during the course of the selection doubled oboe, bass clarinet, Eb clarinet, soprano and tenor saxophones. A trombone player doubled string bass. There were seven distinct parts for the eight trumpets and cornets, and our weakest player's part consisted principally of a concert G in various note values throughout the composition. We used a piano with the band to pinch hit for pizzicato strings, harp and celeste. Strange as it may seem, the results were excellent and this number was an outstanding success, contributing much toward public interest in the band. Aside from a march and a group of chorales, the entire program was played from manuscript, student transcribers and copyists being kept busy writing notes for some weeks previous to the concert. One of the highlights on the program was an original composition, *Sonata of Moods and Humors* for three clarinets, written by our first trombone player, Robert Ellsworth Shanks, a freshman at Pomona. This number, by the

way, is published by Gamble Hinged Music Company, and some of you have no doubt used it.

I have dwelt at some length on this initial program because it influenced my whole conception as to the potential values to be derived from a college band which, as an actual laboratory, would be available to the musically-minded student with ambition to write and arrange; an opportunity that is sometimes strangely lacking in the music departments of some of our smaller institutions.

From the standpoint of the student in orchestration, the orchestration course took on a new significance when the actual opportunity was present for a reading and often a subsequent public performance of a score. Word-of-mouth advertising from a student who is to have a score played is good for a whole host of friends and fraternity brothers in the audience.

In the experimental stages of this idea, most of the student scores were limited to transcriptions of chorales and of simple organ and piano numbers. However, as our band has expanded—and it has grown during the past three years until it now numbers fifty-four players with a nearly complete symphonic instrumentation—so have our orchestration students become more ambitious. To take care of the numerous things being done for band by students, we have had to schedule additional concerts this year. We make it a point to use on each concert one and sometimes as many as four or five numbers contributed by undergraduate students in orchestration and students in the graduate seminar. We strive for a high quality of work and the numbers are rehearsed with the same meticulous attention to detail that would be given any standard work. For example, we have programmed as student scores, a fine and somewhat different arrangement of *Finlandia*, the "Serenade" from *Carnival Mignon* by Eduard Schütt, the Clokey organ number *Grandfather's Wooden Leg*; and next year we plan to do what is perhaps one of our most ambitious student projects—the first movement of the Gershwin *Piano Concerto in F*, scored for piano and band. In addition to the larger arrangements, we encourage trios, quartets and similar smaller groups, often using unusual combinations of instruments. We have always had the finest coöperation from all music publishers in the matter of using copyright material, and our students are urged to be very careful in this connection. No copyrighted work has ever been scored or performed without the written consent of the publisher.

In conclusion, may I venture a few personal remarks. I once felt that the personal glory of directing a fine band was greatly to be desired, but I have come to adopt a more humble attitude. I wonder if there is not a bit of danger in letting the development of a superior organization become an end in itself. I sometimes think that we are prone to pay too much attention to flash and show, and to mere technique and faultless performance with our bands, to the exclusion of the human values in the musical experience. James L. Mursell in his excellent volume *Human Values in Music Education*, makes the statement that "The essentials of musicianship are the ability to feel and the ability to understand, rather than technique and mere facile display. They should be held up as ideals for every young musician in place of the prevalent, pestilent virtuoso complex."¹ I am inclined to agree in large measure. In the Pomona College Band we strive for a polished performance, yes; any organization must maintain a standard commensurate with the standards of the institution it represents, but I also feel that hours spent in preparing a program of student scores and student compositions and of smaller groups organized and directed by students pays far bigger dividends than a stock program played in the usual manner.

¹ Mursell, James L. *Human Values in Music Education*. Silver, Burdett and Co., 1934.

Certainly, such a plan as I have briefly outlined creates an unusual and entirely different sort of interest on the part of students and faculty members, as well as the public in general. It is true that not all of our music students are endowed with the creative urge, but those who are should have every opportunity to develop all that they have in them. As an integral part of an institution whose avowed purpose is to prepare students for a useful life, I feel that our band is serving a dual role: It is a welcome medium for entertainment and for the development of the wind player, and it is also a laboratory for the music enthusiast.



A SURVEY OF COLLEGE BANDS AND ORCHESTRAS

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THE COLLEGE OR UNIVERSITY faced with the problem of formulating policies for a collegiate band or orchestra has found the information available in this field very inadequate and, in many instances, quite unreliable. It was with this thought in mind that the project of making a survey of college bands and orchestras was conducted. Three hundred and fifty-one collegiate institutions throughout the United States were circularized with a six-page questionnaire covering various phases of instrumental ensembles and every effort was made to formulate as practical a survey as possible.

I

THE STATUS OF COLLEGE BANDS

After mailing out over 700 questionnaires and follow-up letters, returns were received from 186 colleges, universities, state normal schools, and conservatories, which replied in full or in part to the survey on orchestras, bands, and instrumental ensembles. The band questionnaire received 154 replies from 46 states.

To clarify the information, returns were grouped into five divisions:

Class A.—State universities, with thirty-four returns from thirty-four states.

Class B.—State teachers colleges and normal training schools, with forty-eight returns from twenty-nine states.

Class C.—Agricultural and technical schools, with thirty-one returns from twenty-six states.

Class D.—Privately endowed universities, colleges and municipal institutions, with twenty-six returns from twenty-one states.

Class E.—Conservatories and schools of music, with fifteen returns from eleven states.

Of the total of 186 institutions replying to this survey in full or in part, 122 schools indicated that they maintained bands on a full or part-time basis, which, in percentages, would indicate that only about 65% of the surveyed schools maintain organized bands. The field is only a little more than half

covered. Here, then, is indeed a vast musical frontier awaiting further development.

Probably the first question the music educator would ask about this survey would be: "What is the status of the band director employed in this field?" The information reveals the following facts: Of the 122 institutions reporting bands, 0.96% of the band directors possess a doctor's degree; 27.32% report a master's degree; 29.58% indicate that they have a bachelor's degree; 42.14% possess no degree, with the exception of a small number who have state teacher's certificates. Of the degrees listed, three were obtained in foreign countries including Cuba, Germany, and England. There are four band directors who obtained their musical training in the United States Army and Navy. One director's qualifications consisted of many years of experience as solo clarinetist with both the Sousa and Arthur Pryor bands.

In rating the professional standing of the band directors, the following figures should prove interesting: 33.3% of them are either deans or heads of the music departments; 10.8% are listed as professors; 17.5% as associate or assistant professors; 44.1% as full-time instructors, and 4.3% are classified as students of the institution where they are employed. Of the 122 directors, 113 gave their status of employment showing 69% on a full-time basis and 31% on part-time. Those engaged in band work exclusively totaled 28%. 63% direct one or more music activities, teach one or more courses in music theory, or instruct in some phase of applied music in addition to directing their bands. 10.6% teach some academic subject other than music, and 7.4% conduct a university orchestra.

The wide field over which a band director's talent must be spread clearly indicates the need for coordination, further research, and a revised policy on the part of college executives. More instrumental positions on a full-time basis, higher standards of training, and a higher professional rating will tend to attract the well-qualified director capable of carrying on the development of the high school instrumental graduate. The position of band director in our colleges quite definitely needs elevation to a higher plane with proper recognition for the responsibilities and special training required in this field of activity.

An examination of the results to find the status of the band itself reveals the following factors: Of the 122 schools maintaining bands, 53% maintain only one organized band throughout the school year; 27% maintain two separate organizations; 18% have three bands; 0.1% sponsor four bands; and 1% maintain six bands.

Each director answering the band questionnaire was asked to segregate his bands into one or more of three classifications. 26.5% of all those surveyed were designated as marching bands; 27.5% were labeled concert bands, and the remaining 46% were described as a combination of marching and concert bands, with emphasis on marching in the fall and concert work in the winter and spring. Of the total 122 bands, 88% are on a nine months' basis, 9% on a part-time basis, and 3% are subject to call.

Doubtless one of the most important revelations is the number of rehearsals for college bands: 17.4% of all the bands average one rehearsal per week, 35% two per week, 31.6% three per week, 12.3% four per week, and 3.7% boast of five drills or rehearsals per week.

An analysis of the reports indicating the time allotted for each rehearsal reveals the following facts: 0.5% of all bands meet for half-hour rehearsals; 43% meet for one-hour periods; 36% rehearse for one and one-half hours per

meeting; and 20.5% rehearse for two hours at each rehearsal. Thus, the large majority of college bands meet for approximately two and one-half rehearsals per week with an average rehearsal period of one hour and twenty-three minutes, making a weekly average of three hours and twenty-three minutes rehearsal time for the week.

The band enrollments varied considerably as shown in the following table:

TABLE OF BAND ENROLLMENTS BY CLASSES

	<i>Average Enrollment</i>
Class A—State Universities.....	72
Class B—State Teachers Colleges and Normal Schools.....	49.5
Class C—Agricultural and Technical Schools.....	56.8
Class D—Privately Endowed Universities and Colleges.....	51
Class E—Music Conservatories.....	45.9
Average Enrollment for all Bands.....	50.4

The above table should picture in figures a fairly representative average of the band enrollment of the entire United States. The figures are based upon returns from 46 states, with a total of 122 institutions reporting.

Included in this part of the survey are some interesting revelations on the number of women participating. Of the total of 11,929 band members, 960 were women. To further break down these figures, the following tabulation was made:

TABLE OF BAND MEMBERSHIP BY SEXES

<i>Classification</i>	<i>No. of Bands</i>	<i>Men Only</i>	<i>Men and Women</i>
Class A—State Universities.....	72	87%	13%
Class B—Teachers Colleges and Normal Schools.....	57	28%	77%
Class C—Agricultural and Technical Schools.....	36	75%	25%
Class D—Privately Endowed Schools.....	26	53.9%	46.1%
Class E—Music Conservatories.....	10	40%	60%

Of the total of all bands, 55.8% are composed of men only, and 44.2% claim both men and women. Only three institutions reported bands with membership of women only.

That part of the survey devoted to an analysis of the percentages of college students engaged in band activities showed that 23.25% of the members were music majors and that the remaining 76.75% were from colleges or departments other than music.

Significant also are these percentages: 38.48% of the membership are freshmen, 32.2% sophomores, 15.13% juniors, and 14.19% are seniors.

Space does not permit further analysis of the figures pertaining to college band enrollment. This one outstanding observation should be made: Judging on the basis of size and quantity of the bands in Class C, made up of agricultural and technical institutions, this group would rate second only to state universities in standards of organization and development.

Throughout the computation of the above figures, the writer was impressed with the extremes presented in the returns, ranging from state universities maintaining six organized bands under the leadership of four full-time directors, possessing mammoth music libraries, playing the very highest standard of music, to the opposite extreme reported by the institutions of more than average size and prestige which have only pep bands—in one case a dozen players under the direction of a student leader. Before band activities can be placed in the college curriculum on an accredited basis, much work will have to be done

toward the establishment of a higher correlation of organization, performance, and physical equipment.

Now as to the administrative status and financial support of the bands reporting in this survey. It was found that 25.5% are under the direct supervision of the school administration; 40.5% function under the directorship of the music department; 7.5% are under the supervision of the R.O.T.C.; and 26.5% are governed through other agencies of the institutions, such as the student council, a faculty board, academic activities board, associated students' organization, the athletic department, etc., or a combination of these and other agencies—including the treatment of the band as a separate department.

47.5% of the college bands are financed by means of college appropriation; 3.4% through student council, 11.9% by the student activity fee; 1.7% through the R.O.T.C.; 2.5% by the athletic department; and the remaining 33% through the medium of other agencies, such as schools of music, self-support, pep organizations, or a combination of two or more of these.

The annual budgets reported for purchase of music and equipment, exclusive of directors' salaries, varied greatly according to the various classifications.

AVERAGE ANNUAL BUDGETS

Class A—State Universities.....	\$ 1,012.50
Class B—Teachers Colleges and Normal Training Schools.....	589.53
Class C—Agricultural and Technical Schools.....	657.50
Class D—Privately Endowed Universities and Colleges.....	519.05
Class E—Conservatories and Schools of Music.....	328.57
Total Annual Budget for 108 Schools.....	\$72,925.00
Average Annual Budget.....	675.23

The extremes in budget appropriations ranged from over \$2500 to less than \$50 per school.

62% of the band directors reported that their respective organizations were equipped with their own rehearsal room, and 38% shared rooms with other campus activities.

80% of the returns indicated that the bands are outfitted in either R.O.T.C. or school-owned uniforms.

Of the number of bands rehearsing during regular school time, answers indicated that 46% come under this arrangement, 36% rehearse at times other than regular school hours, and 18% of them rehearse part-time under each classification.

The data governing the number of public and school performances presented by college bands through the school year of nine months is best portrayed through the following table:

TABLE OF PERFORMANCES DURING THE SCHOOL YEAR

<i>Per Cent</i>	<i>Number of Appearances</i>
9.8.....	1 to 10
29.3.....	10 to 20
23.8.....	20 to 30
16.8.....	30 to 40
20.3.....	Over 40

Since the amount of rehearsal time averages only three hours and twenty-three minutes per week, the median of 23.8% of the bands that perform from twenty to thirty times during the school year indicates that the college band is required to appear too often in ratio to the amount of rehearsal time available. Perhaps in too many of our institutions the band is regarded purely as a

medium of exploitation and advertising, and is not appraised in the terms of actual or potential educational values.

78% of directors admit band members on the basis of tryouts, 11% on a prescribed standard of previous training and experience, and the remaining 11% have no prerequisites.

It is almost impossible to evaluate the standard of performance through the medium of a questionnaire. However, an estimate of the quality of band work in our colleges may be made from the information received indicating that 47% play grade A compositions, 23% grade B, 11.3% grade C, and 4.1% grade D. (The grades are in accordance with classifications given in the Bulletin issued by the National School Band, Orchestra and Vocal Associations.)

The most vital problem affecting college bands and their development is the matter of securing recognition in the college curriculum, and scholastic credit. Figures on this part of the questionnaire reveal the following:

<i>Credit Given per Semester</i>	<i>Percentage of Schools</i>
None	31
One-quarter Hour.....	2.5
One-half Hour.....	44
One Hour.....	4.1
One and One-half Hours.....	8.4
Two Hours.....	7.7
Three Hours.....	1.9

44% of all schools reporting give gym credit for participation in band activities.

The returns show that the number of credit hours permitted range from none to a maximum of four for the duration of participation.

In the matter of band credit and inclusion in the curriculum, serious research is greatly needed. The various standards of rehearsal time, public performance, directors' qualifications, rehearsal facilities, and music library, all need to be evaluated and correlated in order to establish standards for the various classifications of colleges, and from this a uniform accrediting system should evolve. This, in the opinion of the writer, more than any other factor, would permit more rapid development of college bands as media of music education, functioning in accordance with the accepted philosophies formulated by the music educators of America.

Various recognitions or awards for band participation were listed in the returns. 51% of those reporting give recognition in the form of medals, keys, sweaters, etc.; 9.8% give part or full remission of tuition to certain key members; 3% give rebates on student activity tickets; 2.3% pay cash in return for services. Other forms of recognition totaled 3.8%, while 30.1% of all collegiate institutions reporting give no award or recognition.

Another pertinent factor relative to the status of the college band is the amount of equipment at its disposal. The estimated total value of equipment and uniforms, for bands of Class A (state universities) is \$154,276.00. This is an average of \$5,933.67 for each school. Estimated value of equipment and uniforms for other classes: Class B (teachers' colleges), \$93,350.00—an average of \$2,917.18 per school. Class C (agricultural and technical schools), \$52,600.00—an average of \$3,287.50. Class D (privately endowed schools), \$41,932.00—averaging \$2,096.60 per school. Class E (music conservatories), \$3,550.00—an average of \$888.75. (These figures apply to band equipment, including instruments and uniforms, and do not cover music, or buildings, chairs, etc.)

An interesting and not very gratifying fact divulged by the survey is that with few exceptions, in the larger institutions having well developed instrumental departments, the majority of band libraries contain a larger percentage of marches than any other classification of music listed. Symphonic works are next to the lowest in the scale of percentages.

The average number of years state universities have maintained bands on an organized basis is twenty-two and four-tenths. The average age of bands in state teachers colleges is ten and six-tenths. State agriculture and technical schools have maintained bands for an average of twenty-four years, while the average of privately endowed institutions is twelve and seven-tenths years, and that of music conservatories is seven years.

Returns show the standard of instrumentation to be relatively high. The standards will correlate closely with the balance of the returns, the state universities ranking highest in the balance of instrumentation as a whole, followed by agricultural and technical schools, teachers colleges and privately endowed schools third, with almost similar standards of instrumentation, and music conservatories last in order.

It is hoped that this flood of figures has proved interesting. At best, a survey of this kind is only a crude yardstick when used to measure activities of this type; but it does picture this field at least roughly, and should indicate the more obvious trends. A much more thorough and comprehensive survey is needed if accurate results are to be obtained. The interest in this field is high. Many returns were accompanied with queries for information. The crying need of a definite place for instrumental music in the college curriculum was voiced many times. In too many institutions it is regarded as a necessary evil. If the writer is correct in his assumptions based on comments accompanying the answered questionnaires, a strong association for college instrumental music directors is of vital importance and interest to the directors of our college bands and orchestras.

II

THE STATUS OF COLLEGE ORCHESTRAS

The returns from the orchestra questionnaires sent to 351 colleges and universities totaled the gratifying sum of 152. This number affords an excellent cross section of the whole, because of the unusually good distribution from all classifications of colleges and universities. The replies include returns from 36 state universities (hereafter designated as Class A); 38 replies from state teachers colleges and normal training schools (Class B); 19 replies from state agricultural and technical schools (Class C); 49 returns from privately endowed universities and colleges, and municipal institutions (Class D); and 10 questionnaires from conservatories and schools of music (Class E).

The status of the college orchestra director is for the most part a more cheerful one than that of the band director, if this survey gives a true picture.

An interesting revelation is that concerning the musical background of the various directors. 3.5% of the orchestra leaders of the 152 schools included in this survey are graduates of normal training schools; 27% of all orchestra directors received their undergraduate training in universities; 55.4% are conservatory of music graduates; while 14.1% indicate a background of college training. The high percentage of music conservatory graduates in the field of college orchestra work definitely testifies to the quality of musicianship directing this phase of musical activity.

The contrast of figures in the various classifications of schools merits a more detailed tabulation as follows:

TABLE SHOWING SOURCES OF TRAINING OF DIRECTORS

<i>Type of Institution From Which Graduated</i>	<i>Per Cent Class A Schools</i>	<i>Per Cent Class B Schools</i>	<i>Per Cent Class C Schools</i>	<i>Per Cent Class D Schools</i>	<i>Per Cent Class E Schools</i>
Normal School.....	None	12.9	None	4.5	None
University	39.3	48.5	25.0	27.3	None
Conservatory	42.9	21.8	62.5	50.0	100
College	17.8	21.8	12.5	18.2	None

The faculty rating accorded the college orchestra director is of higher standard throughout than that of the college band director. The returns based on 152 replies give the following significant revelations: 1.3% of college orchestra directors are deans; 35% are rated as department heads; 18.8% are professors; 16.8% are assistant professors; 26.3% indicate an instructor's rating; and 1.8% are students.

Delving further into the status of the college orchestra director, we find that 85.7% of all directors are on a full-time basis; with the remaining 14.3% engaged on a part-time basis.

The questions relative to the scholastic background of the orchestra director reveal that 20.8% possess a bachelor's degree; 29.7% have a master's degree; 11.1% boast a doctor's degree; and a total of 38.4% have no college degree.

The foregoing information is particularly interesting due to the contrasts in both extremes. Of the 38.4% of orchestra directors possessing no degree, doubtless a goodly number are highly trained conservatory musicians and artist instrumentalists who have excellent musical background, but lack the formal academic training required for a college or graduate degree. This is true of many of the outstanding college orchestra directors included in this survey.

The percentage of orchestra directors who also conduct the college band, is 23.8. 75.6% of all directors teach some phase of music theory in addition to their orchestra work; 5.9% teach some subject other than music; and 18.5% of the 152 directors surveyed have no other duty than directing the college or university orchestra.

Many interesting comments and recommendations relative to the college orchestra directors' problems were received. The suggestion was voiced that colleges and universities should stress requirements of all orchestra directors that would necessitate a thorough knowledge of orchestration. Other recommendations received in the compilation of this survey called for a more thorough knowledge of the brass and wood wind instruments on the part of the director. The observation was made that the majority of orchestras are under the leadership of a director schooled primarily in the stringed instruments, and possessing only a rudimentary knowledge of the brass, wood-wind and percussion instruments.

A summary of the status of the orchestra directors suggests a need for a greater number of degrees on the part of those possessing none. This brings up the much mooted question of musicianship versus academic training. At least some recognition should be given in the way of academic rating to the qualified conductor possessing no degree.

Of the 152 answers to the questionnaire, 110 or 72.8% indicate the maintenance of a university orchestra on an organized basis; 27.2% are without orchestras.

A more detailed scrutiny gives this additional information: 67.4% of schools maintaining orchestras have one orchestra; 20.03% report two organized orchestras; 7.94% list three orchestras on their campus; 0.63% have four orchestras; and 4% support five orchestras.

When asked to classify their campus orchestras, 42.3% are described as symphony orchestras; 38.1% as concert orchestras; 9.2% as theater orchestras; and 10.3% of the college orchestras are listed as dance orchestras.

The college orchestra director will be interested in the figures relative to the number of rehearsals averaged per week, as listed in the table below.

AVERAGE NUMBER OF REHEARSALS PER WEEK
IN SCHOOLS OF VARIOUS CLASSES

<i>Number of Rehearsals</i>	<i>A</i>	<i>B</i>	<i>C</i>	<i>D</i>	<i>E</i>	<i>Average</i>
One	38.6%	28.6%	46.2%	24.4%	16.8%	30.92%
Two	34.1	51.4	38.4	62.1	58.2	48.84
Three	20.4	11.4	7.7	8.1	25.0	14.52
Four	2.3	5.7	7.7	0.0	0.0	3.14
Five	4.6	2.9	0.0	5.4	0.0	2.58

An analysis of the reports indicating the time allotted for each rehearsal reveals the following: 4.08% meet for rehearsal periods of forty-five minutes; 28.36% meet for one-hour periods; 25.68% for one and one-half hours; and 41.88% rehearse for two hours at each meeting. When the foregoing figures are totaled and averaged, we discover that the college orchestras of the United States meet for approximately two rehearsals per week, with an average rehearsal period of one hour and 33 minutes, giving a weekly average of three hours and six minutes rehearsal time for the week.

The conclusions to be deduced from these figures are obvious, and again emphasize the need for further missionary work in selling the program of college instrumental activities to the administrators of our institutions of higher learning.

The average enrollment of each college symphony orchestra is 60.09 students and of this number, an average of 39.2 are men and 20.89 are women. The concert orchestras averaged an enrollment of 29.74 students; comprising an average of 18.62 men and 11.12 women. The theater orchestras averaged 18.32 students for each organization. Of this number 12 were men; the remainder were women. Dance orchestras averaged 9 students—8 men and 1 woman. The percentage of the total orchestral enrollment represented by freshmen is 26.8; sophomores, 23.7%; juniors, 22.7%; seniors, 23.3%; and the remaining 3.5% is composed of faculty members and musicians not enrolled in the college.

The orchestra is sponsored directly by the school in 44.9% of the institutions. In 39.2% of the colleges and universities, the orchestra is sponsored by the music department; and in 3.1% it is under the sponsorship of other agencies, including downtown civic organizations, student councils, etc. Approximately 13% of the foregoing orchestras are under the guidance and supervision of both the music department and the college or university administration.

The following figures are interesting. Approximately 43.7% of the orchestras are financed through the medium of a school orchestra appropriation. 8.18% are financed by an allotment from the student activity fees. The music department finances the orchestra in 15.2% of the schools answering this question. The remaining 32.92% replied that their orchestras are financed through other sources, including self-support, donations of interested alumni, friends, etc.

The figures representing the annual budgets for orchestra equipment and music are indeed startling. With the exceptions of a few extremes presented in the returns, the figures denoting the average annual orchestra budgets are distressingly low, as indicated.

AVERAGE ANNUAL BUDGETS

Class A—State Universities and Normal Training Schools.....	\$247.00
Class B—Teachers Colleges and Normal Training Schools.....	321.00
Class C—Agricultural and Technical Schools.....	257.00
Class D—Privately Endowed Universities and Colleges.....	326.00
Class E—Conservatories and Schools of Music.....	620.00
Average Budget for All Schools.....	<u>\$354.20</u>

The estimated value of orchestral equipment, exclusive of music and rehearsal room furniture, is \$6,354 for each school. This specific figure is partly due to the fact that one school of music reported its music equipment at over \$100,000.

That part of the orchestra questionnaire dealing with the amount of facilities at the disposal of the collegiate orchestras showed a total of almost 62% reporting rehearsal rooms for orchestra use only, leaving 38% of the organization without rehearsal rooms for their own use.

The question relative to the size of the orchestra library indicates that the average orchestra library, based on total returns, contains 22 overtures, 12 suites, 15 symphonies and 131 miscellaneous works for orchestra. One state university values its music library at \$12,000; and one large school of music replying to this questionnaire reported its library of such proportions as to contain "thousands of scores." Obviously, larger music libraries are a definite need of most of our institutions of higher learning.

We find that 32.1% of all orchestras rehearse during school hours, while 67.9% rehearse outside regular school time. This graphically demonstrates how instrumental activities in college have failed to receive recognition sufficient to justify their inclusion on the college schedule.

The estimated number of public appearances of each organization during the period of one school year is 16.04.

The table below gives a detailed listing of the various amounts of academic credit offered for orchestra participation:

ACADEMIC CREDITS FOR ORCHESTRA OFFERED BY SCHOOLS OF VARIOUS CLASSES

<i>Credits Given Each Semester</i>	<i>Class A</i>	<i>Class B</i>	<i>Class C</i>	<i>Class D</i>	<i>Class E</i>	<i>Average</i>
None	6.2%	31.2%	45.5%	45.4%	50.0%	35.66%
One-fourth hour.....	3.1	0.0	0.0	0.0	0.0	0.62
One-half hour.....	15.7	13.8	18.2	21.3	0.0	13.8
Three-fourths hour....	0.0	3.4	0.0	0.0	0.0	0.68
One hour.....	59.4	44.8	27.2	27.3	50.0	41.74
One and one-half hours	3.1	0.0	0.0	0.0	0.0	0.62
Two hours.....	12.5	3.4	9.1	3.0	0.0	5.6
Three hours.....	0.0	3.4	0.0	3.0	0.0	1.28

Recognition awarded for participation in orchestra activities, ranges from letter awards to scholarships and remission of tuition.

The average number of years that orchestras have been maintained on an organized basis in the 152 colleges represented in this survey is 13.3 years.

A summarization of the orchestra returns offers a sufficient amount of significant material to be of interest to the college instrumental director interested in raising the standards of this phase of activity.

The university or college orchestra director enjoys a position of greater prestige and security than that of the average band director. This also applies to faculty rating.

The organization and status of the collegiate orchestra, however, is not so commendable. There are too many dance and theater orchestras in comparison to the total number of symphony orchestras, as figures in this survey reveal. Additional rehearsal time is another specific need of the average college orchestra.

If all the available talent is to be utilized, the survey would indicate that more of the larger institutions should sponsor additional orchestras in order to give students the opportunity of participating in this most worth-while activity. The college bands have advanced far beyond the orchestra in this phase of development.

The average number of students enrolled in orchestra (60.09) is smaller than it should be. A large number of orchestras have very limited personnel, hence, incomplete instrumentation.

The somewhat close balance of the average number of men compared to the average number of women is agreeably surprising, and somewhat compensates for the preponderance of the number of men to the number of women in the college bands.

Another surprising feature of this survey is the remarkable number of junior and senior students participating in orchestra. This would tend to indicate that the orchestral work is, on the average, of high caliber; otherwise, the interests of the upper classmen would not be retained.

The fact that in 84.1% of the schools the orchestra is sponsored either directly by the university or college, or by the music department, is an indication of substantial backing and a solid foundation in the large majority of schools. This same observation, generally speaking, holds true for the sources of financial support.

The most disappointing revelation of the orchestra survey is the insufficient sum allotted the annual budget for the purchase of music and equipment. The average estimated value of school-owned instruments and equipment is also too low when the age of the organizations, their size and cost of equipment are considered.

The outstanding weak point revealed by the survey is the large percentage (67.9%) of orchestras rehearsing outside regular school hours. A determined effort on the part of the directors is needed if this activity is to receive its rightful place in the college curriculum. College orchestra libraries are deficient in both quantity and quality, as the foregoing figures so obviously reveal.

The average number of public appearances is larger than is commensurate with the amount of rehearsal time available. The fact that 4.36% of all orchestra appearances are those devoted to radio broadcasts, demonstrates how this medium is coming to be utilized.

The accrediting of band and orchestra activities continues to be a major problem confronting the college instrumental director. The wide variation in the amount of credit shows a real need of serious research and study in this field.

A comparison of the more significant elements of the band and orchestra returns will doubtless be of interest to the college or university instrumental director:

COMPARISONS OF VARIOUS SIGNIFICANT FACTORS

<i>Element of Comparison</i>	<i>Band</i>	<i>Orchestra</i>
Percentage of directors with doctors' degrees.....	0.96	11.1
Percentage of directors with masters' degrees.....	27.32	29.7
Percentage of directors with bachelors' degrees.....	29.58	20.8
Percentage of directors with no degree.....	42.14	38.4
Percentage of directors on full-time basis.....	69.0	85.7
Percentage of directors with rating of dean or department head.....	33.3	36.3
Percentage of directors with rating of professor.....	10.8	18.8
Percentage of directors having rating of instructor...	44.1	26.3
Percentage of directors having rating of student.....	4.3	1.8
Average amount of rehearsal time each week.....	3 hrs. 23 min.	3 hrs. 6 min.
Average enrollment.....	50.4	60.09
Average percentage of total enrollment represented by college freshmen.....	33.48	26.8
Average percentage of total enrollment represented by college seniors.....	14.19	23.3
Average annual budget for music and equipment....	\$675.23	\$354.20
Percentage having own rehearsal rooms.....	62.0	61.08
Per cent of schools conducting rehearsals during regular school hours.....	46.0	32.1
Estimated number of public performances per school year.....	23.8*	16.04
Percentage of institutions giving one hour credit per semester for participation in band or orchestra....	4.1	41.74

* This sum is the median, rather than the average.

The next major objective of this survey of instrumental activities in college, deals with the present state of development of small instrumental ensembles in the colleges and universities of the United States.

152 returns from as many institutions were tabulated as the result of the 351 questionnaires on instrumental ensembles sent out. Of this number, 24.5% have string trios as a permanent music activity; 32.7% have string quartets; and 27.08% maintain string choirs or string ensembles.

This leaves approximately 70% of the colleges and universities without any of the three stringed groups mentioned above, inasmuch as 30% maintain all of the above string groups. 55% of these string ensembles are directed by the instructor of violin and strings; 18.7% are under the direction of the director of music. The remaining number are under the direction of various members of the music and college faculty.

27.28% of the schools indicated some types of wood-wind ensemble as being sponsored by the college. Tabulation by classes gives evidence of wood-wind ensembles in 41.6% of the state universities; in 35.6% of the state teachers colleges; in 13% of the agricultural and technical colleges; in 17.6% of all the privately endowed universities, colleges and municipal institutions; and in 28.6% of the music conservatories.

Approximately the same percentage of schools maintaining wood-wind ensembles also sponsor brass groups of various descriptions. 26.68% of the colleges signified their sponsorship of brass ensembles, including trumpet, trombone and French horn quartets, brass sextets and brass choirs. Only 30.6% of the state universities maintain brass ensembles; while 40% of the teachers colleges, 25% of the agricultural schools, 23.5% of the privately endowed colleges, universities and municipal institutions, and 14.3% of the music conservatories have brass ensembles as a permanent feature of their instrumental music program.

A total of 7% of the 152 institutions reporting indicated the presence of either a drum corps or drum and bugle corps under college or university sponsorship.

Doubtless, the small ensemble will continue to prosper and grow in the

future, more so than in the past, because of the importance attached to its possibilities in building the college band and orchestra.

It is hoped that the figures presented in this survey will offer some clues to the college instrumental director who seeks to develop a program that will meet the needs of the college of today—a program that will truly meet the objectives and ideals of our present philosophy of music education; one that will tend to perpetuate and promote an interest in good music on the part of the college student. Much research and careful study are needed, however, in order to develop a program that can be unified and standardized throughout the country.



THE CARE OF BAND INSTRUMENTS

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THERE CAN BE little doubt that neglect and improper treatment of musical instruments cause many headaches to school music directors. Each year a good portion of the music budget is spent on repairing worn or damaged instruments—and many a repair bill could be forestalled by giving the instruments the care and attention they deserve. The cost of the repairs is only one of the problems; dirty and poorly kept instruments have a detrimental effect on tone quality, technical facility and appearance—to say nothing of the sanitary aspects, habits of cleanliness, and other items which teachers must not ignore.

It is an essential part of musical instruction that the student know about the proper handling and upkeep of his instrument—the value of his instrument and of other instruments about the music room; and the costs of various common repairs, especially those resulting from careless treatment. The element of pride should be stressed. Students who are proud of their instruments and who are taught to appreciate values, usually detest dirty, unsanitary, dented, and otherwise poorly-working instruments, and will probably also have more respect for the music budget.

It is not my purpose to indicate how to make repairs on musical instruments. Simple adjustments may be made by the instructor if he is well acquainted with the mechanism of the instrument; however, in the long run, both time and additional expense will be saved by having an expert repairman do most of this work. I wish to offer a few practical suggestions which may help eliminate or postpone expenditures for repairs, and to indicate care that may prolong the period of usefulness of instruments. Barring accidents, there is little reason why a good instrument should not give many years of service—if it receives proper care.

I

BRASS INSTRUMENTS

As most readers know, the cornet, trumpet, alto, baritone, and sousaphone are instruments which "get by" with a minimum of care; a little saliva or water on the valves will probably keep them working after a fashion. This fact leads to the neglect which is too often solely responsible for serious need for repairs, problems of intonation and other ills after a brass instrument has been used a few years.

Mouthpieces of Brass Instruments. The mouthpiece is a very important part of any instrument and it is essential that it be kept clean and in good condition. A dirty mouthpiece decreases the bore and impairs the tone, allows foreign matter to be blown into the instrument, and becomes a very unsanitary thing. A mouthpiece that must be used by more than one student should be sterilized every time it is used. It is much better, when several students use the same instrument, to require each individual to purchase his own mouthpiece. Sousaphones, tubas, and baritones must often be used in this way, and constant use will not do them great harm. (However, reed instruments deteriorate much faster when used several times during the day, and the best procedure is to assign a reed instrument to only one individual. Also, it is almost impossible to place responsibility when an instrument changes hands several times during the day.) Mouthpieces which have become rough on the rim and which have the plating worn off allow a rough surface to come in contact with the lips, and should be discarded or replated. Sometimes the end of the mouthpiece which fits into the leader pipes becomes bent or cracked, causing leaks and faulty intonation. If the mouthpiece cannot be repaired, it should be replaced.

The inside of a brass mouthpiece may be cleaned by using warm water and a small brush, or an ordinary pipe cleaner. It is a good idea to boil mouthpieces in water about once a month. This process will sterilize them and loosen minute particles and dried saliva from the tube. Mouthpieces that must be sterilized every time they are used may best have this done with any commercial alcohol. Another good and economic sterilizing solution is ST-37, which can be purchased at any drug store. Still another solution that will both clean and sterilize may be prepared by mixing, in an acidproof jar, one part of muriatic acid and one part of water. Care must be taken to rinse the mouthpiece with water after treating it with any such solution. Sousaphone mouthpieces when not in use should be placed in a cabinet or locker to keep them from being dropped on the floor or lost, and to help prevent curious students from blowing the instruments.

Valve Instruments. It hardly seems necessary to say that an instrument should be kept in a case when not in use; any instrument left on a chair in the band room, even if for only a few minutes, is inviting damage. When the band plays for football games, the band managers can be of great service by having the cases handy in order that the instruments may be safely put away immediately after using.

Cleanliness is of paramount importance. There is no excuse for the foul odor resulting from a poorly kept instrument. Besides being unsanitary, an accumulation of "slop" in the tubing decreases the bore, impairs tone, and slows up valve action. Trumpets and cornets may be kept in presentable condition by holding the bell of the instrument under a water faucet and working the valves up and down, allowing the water to circulate throughout the instrument. One should then remove the slides, drain out the remaining water, grease the slides with vaseline and replace. For a more thorough cleaning a flexible wire brush can be purchased which will scrub the inside of the tubing, including the larger bows. Care should be taken not to use boiling water to clean lacquered instruments, as the finish is likely to be destroyed. (Silver or gold-plated instruments may be sterilized with boiling water. This should be done about once a month.)

The acid in saliva has a decided corrosive effect on brass, causing tubing to crack and valves to pit. Evidences of this are often found in the tubing of

leader pipes, around water keys, near slide joints, or at any point where saliva is likely to accumulate. Damage caused by corrosion soon results in expensive repairs or complete destruction of the instrument. Frequent rinsing with water and pouring about a teaspoonful of valve oil into the leader pipe about once every four or five months will largely prevent saliva corrosion. Oil forms a protective coat over the brass, and for this reason it is also recommended as a lubricant for valves. Some teachers prefer saliva or water. While an instrument is new, it may work better with water or saliva; if the instrument is old, with worn and loosely-fitting valves, it is best to use oil which not only lubricates but also helps prevent air leakage.

It should be said, however, that the entire matter of the use of oil is subject to varying opinions and practices. The valve construction and condition and the amount of acid contained in the saliva will determine to a great extent what method of lubrication should be used.

Valves should receive special care at periodic intervals, even when they seem to be responding well. A sluggish action can develop so gradually that a student may think his instrument is all right, when actually a thorough cleaning would result in considerable improvement. To clean valves properly they should be removed from the instrument. If the caps are stuck, do not use pliers to force them loose, but tap them gently with a rawhide or wooden mallet. The heavy end of a drum stick will often do the trick. If this has no effect, pour hot water over the cap and try again. If this fails, take the instrument to a repairman. After removing the valve and lower cap, clean the casing with a clean, soft cloth. Wipe off the dirty oil and muck from the piston. Place a small amount of vaseline on the end of a toothpick and apply it to the spring. Use very little vaseline on the spring, especially if it is enclosed in the upper part of the valve; otherwise, the vaseline will run into the casing and cause the valve action to become sluggish. Before replacing the valve and lower cap, put a little vaseline on the threads to keep them from becoming tight.

To clean and sterilize a brass instrument thoroughly, a cyanide solution may be used, after which the instrument is dipped immediately into a potash solution. The potash is necessary to remove the cyanide, which would be dangerous to the performer. (Cyanide is a deadly poison.) After the potash dip, rinse with water. Lacquered instruments cannot be treated in this manner without damaging the finish. The cyanide solution can be prepared by using five ounces of cyanide to one gallon of water.

Be sure to remove all felt pads and corks before submerging the parts of an instrument in any acid cleaning solution.

If the slides of an instrument have been neglected and are stuck, they can be removed in the following manner: Loop a piece of strong cloth through the bow and pull in a straight line. If this does not succeed, apply a little oil to the point of seal and leave it over night. Put the ends of the cloth in a vise and jerk the instrument sharply several times, but not too hard or the braces may come loose. Heating a slide a *little* may help after oil has been applied. Do not heat too much or the solder holding the braces and bow will melt. A slight amount of heat tends to expand the outer tubing more quickly than the inner section, thus aiding in breaking the seal. If these methods fail, it is a job for a repairman. He may have to unsolder the bow and remove one slide at a time.

Stuck slides often result when an instrument is put away for a while and not used, as during summer vacation. As a precaution against this, with the sousaphones, tubas, baritones, French horns, altos, and similar instruments

belonging to the school which are cleaned and put away for the summer, it is a good idea to remove the slides and valves before storing. This will also allow free circulation of air through the tubing and will dry out accumulated moisture, thus avoiding a certain amount of corrosion and preventing the slides from becoming frozen.

Removing a stuck mouthpiece may cause serious damage to an instrument if it is not done properly and carefully. Mouthpieces usually become stuck when the instrument is dropped on the floor or when the mouthpiece is tapped or forced into the leader pipe. To remove it, hold the instrument close to the end of the leader pipe and push upon the rim of the mouthpiece with the thumb and first finger. Then gently tap the point of seal with rawhide mallet. If this fails, oil and a little heat may be applied as in the case of a stuck slide. Never use pliers, or twist and force. This will only result in scratching the mouthpiece, breaking the solder, and springing the leader pipe out of shape. If this happens, there is real damage to contend with. Very often the leader pipe becomes twisted like a corkscrew when a mouthpiece is placed in a vise or held by one person with a pair of pliers while another twists on the instrument.

The Trombone. The trombone demands more attention and care than any of the other brass instruments. A slide that is sprung, dented, or dirty naturally greatly reduces the facility of the instrument.

Every trombone player should have as part of his equipment a long cleaning rod, such as a small bore rifle ramrod. Flexible wire cleaning brushes are available for use on the inner tube and bow, but a brush is not so effective for removing dirty oil from the outer casing as a cloth and ramrod. To clean the casing and to remove dirty and gummy oil, insert a piece of cloth about two inches wide and six inches long through the eye of a ramrod and pull it half way through the eye. Saturating the cloth with ammonia is effective in cutting the oil. Run the cloth through the tubing several times, being careful not to dent the tubing with the end of the rod; remove the cloth and replace with a clean one. Repeat this until the cloth can be removed clean. Be careful not to use a cloth that is too large, or it will likely become stuck in the tubing. Also, a cloth that is too light or small may slip or tear from the eye of the ramrod. After the outer casing has been thoroughly cleaned, rinse it out with water, drain out the excess water, and apply clean oil to the slide and stockings. A few drops of water will remain in the casing. Do not attempt to dry this, as a little water when mixed with oil serves as minute ballbearings and gives better action. The final rinsing with water will also remove particles of lint or threads left by the cleaning cloth. The inner slide and stockings must be wiped clean before the casing is replaced. Because of the delicate action demanded of a trombone slide, it should be cleaned and oiled frequently. The friction created by a dry or dirty slide will soon ruin a good instrument.

Water keys should be inspected frequently, as the use of oil soon makes the corks soft and allows leaks. Some trombones have chromium-plated slides and stockings. Chromium is a hard metal and resists wear. If such slides do not work well with oil, try rubbing a dry cake of castile soap on the stockings, replace the casing, and pour water into the mouthpiece. Then work the slide up and down to dissolve the soap.

Cleaning and Polishing the Finish of Brass Instruments. More often it is the inside of the instrument that is neglected rather than the outside. It has been previously stated that students should be proud of their instruments and the musical organization of which they are members. A rating of the student's personal pride and possibly a very favorable or unfavorable opinion of a band

can be made by simply looking at the instruments. Appearance means a great deal to any organization. A school band may not be expected to sound like a group of professionals, but it can easily look and act professional.

When the student is polishing the finish of brass instruments, he should observe certain precautions. Gold-plated or lacquered instruments should never be polished with any commercial preparation. Finger marks and water spots can be easily removed by washing with clear water and rubbing lightly with a damp cloth or chamois. Boiling water should never be used on lacquer. Gold, silver, and especially lacquered finishes, can be preserved and protected a great deal from the effects of perspiration from the hands if a coat of liquid wax is rubbed on the instrument about once a month. This is especially recommended if an instrument is used during hot weather, when the hands perspire freely. Commercial products are also available for the protection of lacquered finishes. If wax is used, it should be rubbed dry with a soft cloth to keep the instrument from feeling sticky. When the lacquer on an instrument becomes worn and spotted, the instrument may be sent to a repairman or factory to be chemically cleaned, polished, and relacquered. The process of lacquering has greatly improved since it was first introduced, and is not expensive. A lacquered finish cannot be guaranteed to last for a definite time. Some performers have better success with lacquer than others, depending on the amount of acid in the perspiration, and of course on the amount of use.

Having a complete job done is the only way a lacquered instrument can be kept presentable once the finish begins to wear. An instrument that is plated with a smooth silver finish can be polished with a good quality of silver polish; however, silver with a satin finish should not be polished. Castile soap and water will best clean this.

Brass instruments that do not have a plated or lacquered finish become tarnished in a short time and may be cleaned and polished with any type of good commercial polish without harm.

In using any type of commercial polish on silver, be sure to use a good grade—one that does not contain a considerable amount of mercury and abrasive substance, as such substances will gradually remove the plating.

II

WOOD WIND AND PERCUSSION INSTRUMENTS

Clarinet and Saxophone Mouthpieces. The mouthpieces should always be cleaned after each use, not allowing saliva and foreign matter to accumulate and dry in the corners or edges. Cleaning may be done simply by twisting the end of an old linen handkerchief and drawing it through the bore, preventing the cloth, however, from rubbing against the tip of the mouthpiece. A draw swab or wire core cleaner should not be used, since the metal weight or wire of such cleaner can easily damage the delicate tips of the mouthpiece. Hot water will warp and discolor rubber mouthpieces and is likely to crack crystal. If there is a rubber insert for the teeth, water will make it loose. Cork joints will also come off if subjected to hot water. Never put a rubber mouthpiece away with the ligature tightened on it, since the pressure exerted by the ligature screws will warp the face of the mouthpiece. The cork joint should be greased occasionally with commercial grease or vaseline. A mouthpiece that has to be forced too hard into the barrel joint is apt to cause the barrel to crack. If foreign matter has been allowed to dry in the bore of the

mouthpiece, it should not be removed by scraping with a knife blade, but dissolved by swabbing the mouthpiece with a cloth saturated with alcohol, or if there is no insert, by leaving the mouthpiece in a ten per cent solution of sulphuric acid for a few minutes. The mouthpiece should be suspended in the solution by a string in order to keep the cork dry. Be sure to wash off the acid by dipping the mouthpiece into cold water. A solution made of one-fourth muriatic acid and three-fourths water may also be used to sterilize and clean mouthpieces without inserts. Rubber mouthpieces may be left in this solution from five to seven minutes; grenadilla wood, about one minute. When all the foreign matter has been dissolved, put the mouthpiece into a solution of common baking soda and water, and afterward rinse with clear cold water.

The mouthpiece cap should always be kept handy and placed over the reed and mouthpiece when the instrument is not in use. Striking the mouthpiece on a chair or music stand may easily chip the tip and ruin it, and many times a reed is broken by catching it on clothing. The careless student usually finds reeds an expensive item. To sterilize mouthpieces and reeds, swab them with a clean cloth saturated with alcohol.

The Care of the Clarinet. Humidity is the reason for cracks in wood instruments. The air when dry has the tendency to absorb moisture from any place it can. Wood will soak up moisture and expand; and when the dry air absorbs the moisture from the wood, the wood shrinks. Because of the thickness of the wood of the clarinet, it cannot expand and shrink evenly. The pressure exerted by the inner wood causes the outer wood to crack; and excessive pressure may cause the crack to extend through to the bore. Thus, one is inviting trouble when he puts an instrument away wet. If a wood instrument could be kept in an atmosphere of even humidity, there would be little danger of its cracking. A humidity gauge would be a valuable gadget to have in band rooms. During winter months, in rooms that are artificially heated, there is the greatest danger. Such rooms should be kept at a relative humidity of about 50 degrees. Too much moisture may cause springs to rust and wood to crack when drying begins. Instruments that are used in a damp atmosphere or at night football games, etc., should be warmed with the hands before blowing, and dried thoroughly both on the inside and outside after using. Repairing cracks is an expensive job, and every precaution should be taken to avoid such repairs.

Metal instruments, of course, will not crack, but often become corroded and discolored. Also, the accumulation of dust and saliva will soon leave the instrument in a very undesirable condition. The drying effect of moisture on the pads of any instrument is especially detrimental, causing them to become hard and cracked. Pads must be soft and smooth in order to cover the tone holes properly. Hard and cracked pads should be replaced, as they are often the cause of squeaks and difficult blowing. Wet pads should always be blotted dry before the instrument is put away.

All keyed instruments by nature of their construction are obviously more complicated and thus easier to damage than brass instruments. Keyed instruments should be taken to a repairman periodically for a checkup. Simple adjustments often will save expensive repairs if noticed and caught in time by an expert.

In assembling a keyed instrument, be careful not to twist the rods and keys. On the clarinet the center joint levers must not be jammed together, or they may become bent and throw the mechanism out of adjustment. This may

be prevented if the student will form the habit of raising one lever by pressing on the rings while assembling the instrument. Some clarinets have patented devices which automatically raise one lever.

To clean a clarinet, use an inexpensive draw swab made with a small piece of chamois, a strong cord, and a small metal weight. Swabs with a metal cord are not good, since the wire is likely to scratch the inside of the instrument and will invariably leave lint in the bore. Be sure to use a strong cord fastened securely to the chamois. Do not use a chamois that is too large and likely to become stuck in the instrument. If the cord should break and leave the swab stuck, it can be removed with patience by making a hook at the end of a piece of steel wire, snagging the chamois, and pulling it in the opposite direction from which it was first drawn. Do not attempt to push it through. This will only wedge it more securely. Cloth swabs are not as good as those made of chamois since they become frayed and may catch on the register key post.

Perspiration from the hands should be dried with a small piece of chamois. Corks that have become worn or split should be replaced. An emergency or temporary repair of a loose joint may be made by winding a small amount of thread around the cork.

To prevent loose and noisy keys, the mechanism should be oiled very sparingly with a commercial key oil or non-gumming clock oil. A small bottle of clock oil may be purchased from a jeweler for twenty-five cents. Use the end of a tooth-pick or wire to put a drop of oil only on each bearing, key hinge, and other points of friction. This will keep the action smooth and prevent wear. Many times sticky keys are due to dry mechanism. Too much oil should not be used or allowed to run over on the body of the instrument, or it will accumulate dust and slow up the action.

The bore of a wood clarinet should also be oiled with a good quality of commercial bore oil or pure olive oil. A new instrument should be oiled every other day for the first several weeks. After that the instrument should not be oiled too often, or the wood will become soaked and impair the tone quality. The oil should be applied with a cloth draw swab and always before playing. About once a week the dust that becomes deposited under the keys should be brushed off with a small, soft camel's hair brush. Such a brush, about one-half inch wide, may be purchased at any paint store. Manufacturers usually season wood instruments in raw linseed oil to which a little turpentine has been added; however, this alone is not enough to keep moisture from entering the wood. Never assume that because an instrument has been properly seasoned, it will not crack.

The Saxophone. After playing the saxophone, always remove the mouthpiece, wipe and clean the reed, and drain excessive moisture out of the bell. Also, use a cloth or chamois to dry out the gooseneck and bell. If the gooseneck fits too tightly, try rubbing a little paraffin on the joint. As in the case of the clarinet, blot the wet pads, especially the small ones near the top of the instrument which are more accessible to moisture. Always replace the protective joint cap and mouthpiece cap when the instrument is put into the case.

Be careful not to bump the mechanism or lay the instrument down on the rods or keys. Many times students will complain that certain notes are hard to play, especially the low B flat to C sharp. Usually there is some key or rod that has been bent out of adjustment, thus allowing a small leak. Of course, difficult blowing may also be caused by faulty pads. Many saxophone

players never swab the inside of their instrument, thinking that it is not necessary because there is no danger of the instrument cracking. The saxophone should be cleaned just as though it were made of wood. A very good swab to use is called the Le-Pactole Swab. It is a chamois draw type similar to the clarinet swab, except that it has a small circular brush which allows the chamois to spread in a larger bore. If the saxophone is not cleaned often, a disagreeable odor will result.

To prevent noisy and loose keys, the mechanism of the saxophone should be oiled in the same way as that of the clarinet.

The Flute. Wood flutes should receive the same attention and care as wood clarinets. All flutes, wood or metal, should be cleaned regularly with a piece of silk cloth and a cleaning rod. The head joint crown or end-snapper should not be removed when cleaning. In case the end cork has been accidentally moved, it can be easily adjusted. The cork should be moved in or out so that the small line on the end of a flute cleaning rod is exactly in the center of the embouchure hole. The mechanism of the flute should be oiled occasionally, as suggested for the clarinet. Should the pads become a little sticky and produce a clicking sound, this may be corrected by dampening a clean cloth with a little alcohol and slipping it between the pad and tone hole while the key is gently pressed. Repeat this process several times, and the film covering the pad will be removed. Care must be taken not to soak the pads. Always have a clean silk cloth in the case to wipe off finger marks and perspiration. Never polish the keys or body of the instrument. Polish of any kind is certain to accumulate on the pads or key hinges, making the mechanism slow and damaging the pads. If the head and foot joints do not fit smoothly, rub a little paraffin on them; do not use oil. Flute joints should not fit too loosely, nor should they have to be forced together. Care must be taken while assembling the instrument not to twist on the rods and keys. Use a firm grip on the body of the instrument and assemble with a half-turn; do not push the joints together in a straight thrust. Always replace the protective end caps when putting the instrument away. Once in a while the embouchure and head joint should be cleaned with alcohol, for sanitary reasons. Be sure to wipe off the black substance which often accumulates on the joints and which causes them to become sticky. As with other keyed instruments, it is advisable to have the flute inspected at least once a year by a repairman.

The Oboe and Bassoon. The oboe has the most complicated mechanism of all the keyed instruments. It is a difficult instrument to play when in perfect condition, and an impossible one to play when the mechanism has become even slightly out of adjustment. Making adjustments on the oboe is a job for a repairman who understands the instrument thoroughly. It is an instrument which should be given only to a very responsible student and then handled with the greatest of care. An oboe will continually give trouble if a careless person is allowed to use it. It is very difficult to clean the upper joint of the oboe with a swab because of the small bore. Many players use a trimmed turkey feather. Oboe and bassoon reeds should be wiped dry after using, to avoid warping and splitting the instrument. The instrument should then be placed in a protective case. The suggestions offered for other keyed instruments apply equally to the oboe and bassoon. When one is cleaning the bassoon, the protective cap and metal bow of the joint should be removed and cleaned. It is usually recommended that oboes and bassoons, because of their delicate mechanism and expensive reeds, be eliminated from marching bands.

Also, the tone of such instruments would be of little value against the more predominating brasses, clarinets, and drums.

The Drums. The percussions are usually the most neglected instruments as far as care and upkeep are concerned. Very little attention is given to a drum as long as it responds in some degree; however, following a few simple rules will definitely prolong its life.

All drums should be kept at an even tension around the shell. A bass drum should not be too tight. The word *bass* is pertinent, and the pitch should be low, between a low F or G approximately. When this tension is bad, do not loosen the tension each time after the drum is used but leave the heads alone as much as possible. Of course, in damp weather it may be necessary to tighten them a little, being sure to release this tension when the weather becomes normal. Releasing the tension between the times a drum is used, causes the heads to shrink and become "dead." The bass drum should always be kept on a felt padded stand. This will protect the flesh hoops, rods, and shell. Field drums that have a separate tension for each head are by far the best type. The top or batter head should be considerably tighter than the snare head. The ratio of this tension should be about two to one. As far as possible, do not disturb the tension once a good result is obtained. When drums are used on parade in hot weather, the tension should be reduced a little. Slight changes in weather may be neglected, as the gut heads are very flexible and will take care of themselves. In ordinary conditions do not loosen the tension on any drum when it is not in use.

Very often the finish of the drum shells becomes scratched and marred, and on a lacquered finish these marks show up markedly. The best method for removing surface scratches and hiding marks is to apply Duco Number Seven Polish to the shell. This adds a protective coat and will keep the drum much better looking. At least once a year the rods should be removed from the receiving tubes and a small amount of vaseline placed on the threads. This avoids possible stripping of the threads and assures the drummer an easier regulation of tension. It also helps to prevent the heads from being pulled down over the shell too far on one side.

If the students are taught to hold their drum sticks and drum at the proper angle, there will be less danger of their pushing the point of the stick through the head. Drum heads should be struck at a point about two-thirds from the edge; never on the exact center. The bass drum should be played with a slight glancing blow.

The Cymbals. A good pair of cymbals is a definite asset to a band. When cheap or damaged, they are of no more use than a pair of tin pans. Purchasing the best grade of cymbals is therefore a good investment. No cymbals are guaranteed against breakage, however. They should always be played with a sweeping or glancing motion and never brought together with a flat, straight blow. In order to minimize cracking, cymbals should be equipped with handles made of a leather strap and a sheep fleece pad. The wooden handle with a metal bolt is likely to crack the cymbal and destroy the tone quality. If a cymbal begins to crack, never try to weld it, since heat will ruin cymbal metal. The only way to prevent further cracking is to have the small crack cut out as soon as it appears. Needless to say, adequate cases or trunks should be provided for percussion instruments when they are to be transported.

Instrument Cases. All instruments should be equipped with cases or suit-

able protective covers. Much of the damage done to instruments results from leaving them about without cases, or from transporting them on trips without adequate protection. Sousaphones and tubas, especially, are always receiving dents and scratches when moved. In the case of reed instruments, air and light will deteriorate pads more rapidly than actual playing; therefore, such instruments should always be kept in a case when not in use.

The blocks which hold the instrument in place in the case should not be allowed to become loose; also, the clamp which holds the mouthpiece should be tight. Many times, if the mouthpiece is not held in its place, it will seriously damage the valve casings. Also, screwdrivers, lyres, etc., should be firmly held in place. Avoid cramming music into the cases; trombone sides in particular are likely to become sprung if music is forced into the case.

Musical instruments represent a fair-sized investment both to the school and to the individual. It is hoped that the suggestions offered will be of aid in protecting this investment.

The care of musical instruments is a subject which can stand much further investigation. Manufacturers differ in their recommendations. Professional musicians have conflicting ideas and "pet" systems—some will never use oil in the bore of a clarinet; others will not use oil on valves; different types of oil, grease, and polish are recommended. Scientific experimentation alone will give us absolutely reliable answers. However, common sense will tell us that a little time and attention given to the care and cleanliness of musical instruments will pay dividends in time, money, and results.



MICROPHONE TECHNIQUE FOR INSTRUMENTAL GROUPS

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THE PROBLEM of successfully broadcasting school bands, orchestras and ensembles has two major factors: Preparation for a broadcast and production procedures during the monitoring for the broadcast. The responsibility for the first rests entirely with the director; the latter requires effective coöperation with the production staff of the station which originates the broadcast. The director is often surprised to find that his organization sounds very different over the air than in the school auditorium or rehearsal room. The production staff has no accurate standard of evaluation for the accuracy of performance or fundamental weakness or strength of the various sections of the ensemble until the monitor hearing begins. The staff will be concerned, principally, with whether each instrument or section is placed in the proper relation to the microphone for a balanced "pick-up", under the conditions existing in the particular studio, or the acoustical conditions of the room where the broadcast originates. The director of the group can assist the production staff effectively if he understands the basic principles of broadcasting and can discuss, intelligently and diplomatically, the problems arising.

THE PREPARATION

Since the microphone is more accurate and sensitive than the human ear, and is not subject to the vagaries of the imagination, or the distractions of the

visual imagine, a broadcast becomes a test of the ability of the director to control the subjective factors which must enter into the evaluation of any musical performance. It is easy to believe we hear in performance the elements for which we are striving, especially when we see evidence of the mechanical or technical procedures at work which should produce the desired effect. How can we limit the influence of the imagination and protect ourselves from misleading subjective factors in order that a cold, impersonal judgment may be reached?

(1) *Remove, so far as possible, the handicap of poor acoustics in the average rehearsal room.* Reverberation prevents the ear from hearing the details of musical sound, just as it prevents the microphone from picking up the important elements of musical performance. If the rehearsal room is not provided with acoustical treatment, it is usually easy to arrange for rehearsal time on the auditorium stage. With the stage curtain drawn (meaning closed), the drapes in place, or the floor carpeted and the scenery wings in position, the usual period of reverberation on the stage may be reduced to a condition similar to that prevailing in the broadcasting studio (usually a reverberation quotient of one second or less). This provides two advantages: First, the director can hear pitch and rhythmic elements more clearly, and judge harmonic balance more accurately, and, second, the players will become accustomed to the conditions existing in the studio and a drop in performance level is not so likely to follow.

(2) *Remove the distractions of psychological nature to which everyone is subject in varying degrees.* A device which production men in the radio field have found helpful is to turn with your back to the performing group, place your hands, in cup shape, back of the ears in the fashion of a person with impaired hearing, listening carefully for the fundamentals of performance. This helps in two respects: it removes the element of expecting to hear what you are striving for with the stick and what you see your players striving to give you, and gives, more nearly, the effect produced by the broadcasting mechanism. Those extremely damaging pitch clashes and rough tone qualities are brought to you more clearly, and the exact instruments which are offending may be identified more easily through the use of this device than by the usual listening and watching attitude.

(3) *Seek to emphasize the performance factors which are vital to good broadcasting.* The microphone does not adjust to pitch discrepancies in harmonic intervals. It reproduces faithfully bad intonation and even rebels against pitch "clashes" between two instruments, especially wood winds or brasses, producing a rasping effect in the speaker which even the untrained ear hears. Precise, firm attack and clean releases of tone are essential for rhythmic clarity sufficiently well defined to overcome the physical inertia of the mechanism. There are definite limits beyond which volume of tone should not pass, although recent improvements in the construction of microphones have increased their efficiency in this respect. Good broadcasting technique includes the limitation of dynamic range to the point where the engineer will find it unnecessary to turn the volume control down, but is able to "let it ride" with all the "gain" which is necessary, and it may be added that more "gain" is essential for chain broadcasts than for local station programs. Too much volume produces "microphone rush" which greatly mars the effectiveness of the broadcast. Acceptable interpretation may be achieved within these limitations, especially if crescendos are

[NOTE: This article, prepared by Mr. Ruddick as a member of the Radio Committee of the National Conference, is reprinted from the *Music Educators Journal*, March, 1939. An article by Noble Cain dealing with broadcasting by vocal groups appears elsewhere in this volume.]

built up through increased intensity of tone quality rather than in the more common and obvious method of increasing volume of tone.

It is interesting to note that satisfactory concert technique is not always acceptable for broadcasting, but satisfactory microphone technique is usually acceptable for concert purposes.

(4) *Use public address equipment with discretion.* Public address amplifiers, microphone attachments for sound picture equipment, and recording equipment are great aids in meeting the problem of preparation, provided this type of equipment is of very high grade. Usually the type of microphone that is quite adequate for the speaking voice is not sufficiently sensitive, or does not possess sufficiently wide frequency range for efficient pick-up of music performance, with its varied combinations of tone color and wide compass. However, in a room with favorable acoustical conditions, this equipment will give many clues for the improvement of playing, the elimination of pitch clashes, the improvement of tone quality, and the selection of safe dynamic ranges. Its limitations must be taken into consideration, however, as greater freedom is afforded by the modern broadcasting studio.

THE PROBLEMS OF PRODUCTION

The production staff of the studio or broadcasting station is primarily responsible for this phrase of the question, because they know the peculiarities of the studio and the nature of the equipment to be used. We cannot expect the station staff to give the same amount of painstaking attention to the monitoring of a casual broadcast of a school organization, that they give to a commercial program that will appear week after week under contract, with a critical sponsor who pays the bill, and an advertising agency with a staff of trained experts who check every detail. In order to secure interested coöperation, the school group must come into the studio with a carefully prepared and timed program, showing a good basic knowledge of the technique of broadcasting. If careful preparation is made, the problems will not seem insurmountable to the production staff, and a wholehearted, patient attempt will be made to put the program on the air in a manner which will show the work of the group to the best advantage. With the modern equipment and general knowledge of radio production now available, it is even possible for a school organization to sound better over the air than it really plays under the usual concert conditions. But no assurance of a successful broadcast of an amateur group can be expected without adequate monitoring, good organization and management and appreciation of the psychology of broadcasting.

(1) *Adequate monitoring.* It is essential that adequate time be scheduled for the details of adjustment to studio requirements. A preliminary rehearsal of one to two hours in the studio is necessary to give the child group a "feel" of the studio, with some time spent with the engineer and production personnel listening with the director or supervisor who knows every stage of preparation and the true picture of the school group's ability. This will show the director what is needed sufficiently in advance of the broadcast so that he may have a few rehearsals in which to meet the problems which are uncovered. There may be marked changes in the seating which, together with the new acoustical properties of the studio, cause the members of the group to hear themselves in a different relation to the ensemble. Even one rehearsal in the new seating arrangement is very helpful, when the group can be alone with its director to discuss the problems, try out the tonal and harmonic balance—in fact, seek orientation and re-

build confidence shaken by the new situation, so that a "top" performance is not only possible, but probable.

At least an hour immediately preceding the actual broadcast is necessary for the instruments to adjust to temperature, final checking of seating, program timing, continuity, tuning and checking the sequence of the program.

(2) *Good organization and management.* It may seem unnecessary to mention so obvious an item, but remember we are dealing with a group of people who live on a split-second schedule in the radio world, and they have little patience with time-wasting, unbusinesslike methods. In order to gain their respect and coöperation, we will find it profitable to plan every detail of organization with care, and systematize our procedures for their convenience, as well as prepare our program in a manner which will elicit their admiration in matters of leadership and musicianship.

(3) *Psychology of broadcasting.* The procedures outlined above form a basis for knowledge of actual broadcasting routine. All of the steps of preparation and production may be gathered together to form a picture of the broadcast in the minds of the director and his group. Concert attitudes and procedures are not essential, even if an audience is present. The attention must be directed toward the complete success of the broadcast. The director should devote all attention to control of performance factors relating to microphone technique and inspiring confidence in the players. Rehearsal procedures may well prevail in the conducting of a broadcast, so far as they may aid in securing the performance and interpretation desired. Help your players at all times, with obvious cues, assuring glances, warning gestures, all of which might be out of place in concert but are effective in a broadcast. The psychology of showmanship of the visual type gives place to the psychology of the invisible audience. What the listener may hear should be uppermost in the mind of the director in broadcasting. After all, a keen, well-trained ear, and high sensitivity to musical values are the most valuable assets a broadcaster may have.

[NOTE: The technical background of broadcasting is discussed in readable form in: *Fugue in Cycles and Bels*, Mills (1937, D. Van Nostrand Co.) and *Listen In*, Maurice Lowell (1937, Dodge, New York.)]

SECTION V

PIANO CLASS INSTRUCTION

PURPOSE OF PIANO CLASSES IN THE SCHOOLS

VARIOUS ASPECTS OF PIANO CLASS TEACHING

KEYBOARD HARMONY

CREATIVE WORK

REPORT OF A SURVEY OF THE STATUS OF PIANO CLASSES
IN CERTAIN CITIES

PIANO CLASSES IN THE CLEVELAND PUBLIC SCHOOLS

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WE THINK OF THE PIANO CLASS, first, as a background for music appreciation, an introduction to the pleasures of music, and as a preparation for all other music study—singing, playing, reading, dancing, creating.

One piano class teacher contributed this quotation from Frank Crane: "Piano is the best door to the knowledge of music. Almost everybody enters into the field of music by that door."

Second, we think of it in the school as an exploratory class for the discovery of talent, not only for further piano study, but for the study of other instruments as well. Besides this, for the parent, it is an economical way of determining whether or not the child should be encouraged to continue music study.

Third, we like to think of it as a social experience from the standpoint of companionship, because such experience aids in the development of poise and because it gives opportunity for self-satisfaction in the ability to perform. Another class teacher says that public school piano classes offer this advantage to the child: He is already accustomed to class work, where the surroundings are those with which he is familiar, and where he has friendly companions who offer him competition and inspiration.

Fourth, we like to think of the piano class as an activity for the satisfaction of present as well as future needs.

The question is, then, *does* the piano class function according to the way we think it should?

First of all, in the Cleveland elementary schools, there would be no classes, or at least only a few, without some organization or drive back of them. The principal within each school, or someone designated by her, is responsible for the organization of the class, with the piano teacher to help as the principal needs her. The plan of organization is dependent upon the personality and desire of the principal, upon the school program, and upon the piano teacher herself. If the regular classroom music teacher is also the piano teacher, the organization is left almost entirely to her. If the piano teacher is a visiting one, she cannot alone be responsible for the class. In such a situation, there are many more complications.

Second, the piano class in itself cannot function or be self-sustaining without unceasing effort on the part of the teacher. She must keep the class interested not only in the piano, but in music, and she must also inspire the pupils to want to work for the pleasure of accomplishment, not for the sake of mere routine practice.

There is a third determinant in the life and function of a piano class, and that is the matter of cost. Of course this is not applicable where there is no fee and where classes are elective in the high school level. Even a fee of five dollars a semester for sixteen lessons is prohibitive in many cases. We find that most of the withdrawals at the end of the first semester are for lack of funds. On the other hand, directly opposed to this is the problem of holding pupils where money is available, for often the parent whose child does well in the class wants to send him to a private teacher before the class teacher has had a chance—which means that a pupil trained class-wise, who goes to a

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private teacher whose procedure is different, has to go back and start over the new way. The new teacher thinks the class has done nothing for the child, that he cannot read, and so on. But if the child could be kept in the class until past the early stages, there is a much happier situation all around. One class teacher says that it takes a super-salesman to keep the pupil the second term, and to make the parents realize that the child is better off to continue in class for a longer period before changing systems and teachers. Another one says: "I think one function of the public school class is to advance as many as possible of our beginners to the place where private lessons are actually needed."

While there are no definite figures to prove the following statements, we know by observation and by the general reports from several classroom music teachers that piano classes are functioning in many of the ways that were stated previously. Some teachers use piano class children to play solos or duets on various kinds of school programs; they use them to accompany other solo players, to play for orchestra, choir or glee club, as well as for gymnasium classes. Many piano class children transfer to other instruments in order to become members of bands or orchestras. The easiest way to use these pupils at first is in the percussion section. A few often study other instruments along with piano, and others are members of family ensembles. There are still many more who later become members of junior and senior high school organizations but of whom, up to the present, we have no record. In several cases, piano class children in grades three, four and five pass radio music tests with high scores. These tests include singing, reading, and ear training, meter sensing and song analysis.

Perhaps a few figures will be of interest to you. The first ones are based upon withdrawals during the semester included with the regular turnover for transfers, and other withdrawals at the end of the semester in January of each year.

In 1936, there were 277 or 33 per cent of a total of 875. In 1937, 276 or 32.4 per cent of a total of 853; in 1938, 334 or 35 per cent of a total of 955. Of these withdrawals, 30 per cent, 23.6 per cent, and 40 per cent respectively in 1936, 1937 and 1938 withdrew for lack of funds; 16 per cent, 17 per cent, and 18 per cent were transferred to other schools; while 20 per cent, 28 per cent, and 16 per cent went to private teachers. The remaining withdrawals include lack of ability and interest, illness, moving, and miscellaneous. The accompanying table shows comparisons:

	1935-1936	1936-1937	1937-1938
Total enrollment.....	875	853	955
Number of withdrawals.....	277 or 33%	276 or 32.4%	334 or 35%
Reasons for withdrawals:			
1. Lack of funds.....	30%	23.6%	40%
2. Lack of ability and interest.....	4%	14%	9%
3. Illness.....	15%	4%	5%
4. Miscellaneous.....	11%	14%	3%
Transfers to other schools.....	16%	17%	18%
Transfers to private teacher.....	20%	28%	16%
Transfers to other instrument.....			2½%
Moved.....			6%
Unaccounted for.....	4%		

The figures for January, 1939, are more detailed and therefore give a more complete picture:

Enrollment in October.....	795	
Entries during semester.....	32	
Total enrollment for semester.....	827	
Withdrawals during semester.....	34	4.1%

*Reasons for withdrawals:		
1. Lack of funds.....	14	41%
2. Lack of ability and interest.....	5	14.4%
3. Illness.....	3	9%
4. Transfers to other schools.....	3	9%
5. Transfers to other instrument.....		
6. Moved out of city or district.....	6	17.6%
7. Miscellaneous.....	3	9%
Total enrollment in January.....	793	
Withdrawals at end of semester.....	233	
†Reasons for withdrawals:		
1. Lack of funds.....	83	35.6%
2. Lack of ability and interest.....	27	11.5%
3. Illness.....	8	3.5%
4. Transfers to junior and senior high school.....	33	14%
5. Transfers to other instrument.....	9	3.9%
6. Moved.....	10	4.3%
7. Miscellaneous.....	18	7.7%
8. Transfer to private teacher.....	45	19.3%
Total withdrawals during and at end of semester.....	267	32.3%
Enrollment in February (second semester).....	811	
Total number of schools (first semester).....	68	
Total number of schools (second semester).....	70	

* Based on 34.

† Based on 233.

‡ Based on 827.

The January report for 1939 also shows from a total of 793: 560 pupils, or 70.6 per cent, with one year or less of training; 141 pupils, or 17.7 per cent, with two years; 70 pupils, or 8.8 per cent, with three years; 22 pupils, or 2.7 per cent, with more than three years.

We have found by comparing our figures from year to year that the classes remain on a fairly steady basis, and that new pupils the second semester generally bring the enrollment close to the first semester figure; also that about 70 per cent of the enrollment each year is in the beginning class.

In what way does the piano class fail to function, or in other words, how can it be made to function more efficiently?

First of all, in the Cleveland situation, the general consensus is that a fee of two or three dollars would increase enrollment, as well as ease materially the collection of such fees. That would mean asking some financial support from the board of education or other organization.

Second, a longer class period for all groups, regardless of enrollment, would produce faster progress, better results. At present, the length of the lesson depends upon the salary of the teacher and the number in the class.

Third, two lessons a week instead of one for first-year pupils would increase the efficiency of progress and eliminate many difficulties, as well as maintain a much higher degree of interest.

Fourth, if tuition were less, or if lessons were free, a greater number of children with ability and talent would have the benefit of the lessons.

Fifth, better equipment would be a great asset; and sixth, less interruption and change of classrooms would save much time. (We also "suffer the slings and arrows of outrageous fortune" in PWA repair and construction.)

After all this discussion, I think we can still adhere to our original purpose that piano classes should be offered as a means of self-expression, a "place in which musicianship is developed" and the social element encouraged.

As to the function, I believe that even with certain losses each year, the class still serves to introduce children to music, to build a background for appreciation, and to prepare a foundation for other instrumental study. It still remains a means of the discovery of talent and an economical investment.

It satisfies the desire for present-day needs in the opportunity for self-expression and self-satisfaction.

But without doubt, the piano class could function much more efficiently with ideal physical conditions and equipment, with adequate financial support and better provision for the talented child, and—most important—with the ideal or super-teacher, who is yet to be found.



PIANO TEACHING DOWN TO EARTH

OBJECTIVES AND IDEALS UNDER EVERYDAY PRACTICAL CONDITIONS

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IN PLANNING A COURSE of piano lessons, one of the most important things is to get a clear picture of the goal. Two dangers must be avoided. On the one hand, we must not be so optimistic as to paint a rosy picture which no one could realize under any condition. On the other hand, we must not follow a course which would result in a bare structure of accomplishments devoid of all the little things that really count.

In this discussion, we will make no effort to differentiate between the terms "ideals" and "objectives." Sometimes the former word is used to designate a difficult goal which might spur the student and teacher to superhuman effort, while the latter indicates a minimum attainment beneath which no student should fall. For our purposes, we will state a normal standard, which will be surpassed in many cases and which may not be reached in a few problem cases.

It is particularly desirable to define the phrase "everyday practical conditions." What will be a practical, everyday occurrence in one class, might not happen at all in another group. Classes may be divided into a variety of types according to three general groupings: (1) There will be variances according to the age of the student involved, (2) classes will vary according to the degree of aptitude, and (3) there will be a wide degree of differences according to the policy of handling the class.

Let us consider first, the type of class which we assume to be the most common single example. Our class is composed of children in the third and fourth school grades. No one in the class has had previous piano experience, but all children are somewhere near the average in ability. In picturing a class of average ability, we must remember that many of us are still blinded by memory of the typical student who has sufficient talent to warrant his parents' consideration of private piano lessons. Even the average of this private pupil group is considerably more talented than the median pupil in a real cross section of any given age group. Sometimes the talent has to show itself before the parents engage piano lessons; in other cases, the cultural conditions which prompt the parents to consider the lessons are themselves indications of an heredity and environment partial to music. The child who enters the piano class on no more positive selection than the fact that he is a member of the third or fourth grade is often accused of being below average ability, because the teacher is inexperienced in recognizing the really average child.

Our class will meet for two forty-five-minute periods each week. There will be only one piano in the room, but each child have an adequate dummy keyboard of at least four octave range, with keys which move exactly like

those of the piano. Each child will have at home a piano for practice, or will have access to a piano at school or in a friend's house.

This normal class will have many ideals, both general and specific. The most important one will be the development of a pleasurable attitude toward piano playing. Unless the pupil enjoys playing the piano for himself and others by the end of the first year, we may consider that the piano class has failed, no matter what other gains are realized.

The second important attitude has to do with the social aspect of music. The successful pupil will not only enjoy playing the piano, but will want to play for his friends, both as individuals and in groups.

Not only will the pupil have the desire to play for others but he will gain confidence in doing so. This involves both the development of those correct habits of learning music which lead to comfortable memorization and actual practice in developing poise before an audience. It is not sufficient to learn to play for oneself first, and then in later years to attempt playing for others, but the idea of using piano performance in its proper social medium should be developed from the very beginning.

As we turn from these general goals to attainments which some teachers would consider more specific, we are struck with the fact that even specific goals involve a correct qualitative approach which is more important than the quantitative achievement. For example, the ability to read "at sight" is an important skill which should be begun in the very first year. The normal student should be reading simple music on all parts of the staff in any major or minor key involving any of the more common rhythms. He should be able to read one melodic line, two lines placed together contrapuntally, or one line with homophonic chord accompaniment using the three fundamental harmonies. Important as this skill is, however, it is more important that the approach should be made in such a way that continued study will insure reading facility. In the past, some teachers used to teach the lines and spaces in the first lessons. Obviously, their pupils would have a greater specific knowledge of letter names on the staff if tested during the second week, than would a pupil taught from a more psychological approach. However, some pupils instructed in the former manner never gained reading facility, while we have ample evidence that a correct introduction into the secrets of reading will produce real ease of playing from notation.

It is important to note that the development of reading skill involves an equal emphasis on (a) the extent of reading practice and (b) correctness of procedure. Those who believe that reading is gained by much practice in reading without any attention to efficient methods, are no more erroneous than those who feel that an efficient reading procedure will take the place of adequate practice. We learn to do by doing, and we learn to read by reading, but it should be noted in particular that we learn to read efficiently by reading efficiently.

Keeping the eye on the page, grasping groups of notes at a time, reading by harmonic units, whether the music is in chord style or whether a chord pattern is presented melodically, recognizing repetitions and partial repetitions, recognizing sequences and modified sequences, noting the direction of the melody up or down and the relative direction of various melodies in parallel, contrary, or oblique motion, recognizing a distance in step-wise or skip-wise progression, paying attention to expressive devices in the first performance, and thinking musically rather than mathematically, are all aspects of good reading. These habits, strangely enough, may be begun in the very first

work where rote is the procedure and the printed page is entirely absent. They are carried through and emphasized when the class turns to observation pieces. The teacher insures the correct formation of these habits when he carries the reading through the supervised study of new pieces approached from the printed page, and the pupil continues his application in independent reading which he carries on at home without instructional help.

Really good reading is as yet a rare achievement among pianists. The foundations for it may be laid in the elementary piano class. We must remember two indispensable requirements for the establishment of this foundation. First, *much practice in reading*; and second, careful guidance through the procedure of rote, observation, supervised study and independent reading with attention to the development of good reading habits through these four phases of study.

In attaining reading facility during the first year, a considerable number of pieces will be studied. We have seen that they will include (1) material presented by rote as a background for good reading, (2) observation pieces which show the notation as the rote piece is being learned, (3) study pieces which are learned from the notation under the teacher's guidance, and (4) sight reading which is attempted independently by the pupil. The normal goal for our typical class is about 150 pieces during the first year of study. Some will not be seen in musical notation. Some will be seen only on the blackboard; others will be composed by or for the class and will be kept in a personal notebook by each child. The bulk of the pieces will of course be in music books of a beginning level. Needless to say, folk tunes will figure very largely among the assortment.

Memorization, already mentioned in connection with playing for others, must be considered a specific skill for first-year attainment. It is more significant to begin good memory habits than to have a few pieces which go perfectly in public through sheer repetition *ad nauseum*.

The memorized repertory should reasonably include about forty pieces in the first year. Some of these will be little classics, others will be folk tunes, and not a few will have been composed by or for the class. These pieces will take a regular place in the permanent repertory, and will represent the beginning of that policy which discards old pieces only after new pieces have been added. No well-taught class pupil need ever be in the position of the music student who has a satisfactory memorized repertory only the week before or the week after an important concert. The first year is the time to start the life habit of keeping a sizable repertory available for use at any moment.

It will be a surprise to some to note that correct memory procedure parallels closely the requirements for developing good reading. A musical approach to each new piece is the best way to insure efficient reading and permanent memorization. Therefore, a grasp of materials along the lines already mentioned will help not only the first reading but the efficient retention of a piece in memory. It should be further observed, however, that memory should be fundamentally through the ear. A piece should be heard as a whole before any part is considered from the memory point of view. Details may be analyzed and studied in relation to the whole and then finally considered together as part of the entire composition.

Although the ear is the most musical of the three senses, the eye and the touch are helpful in memorizing. Students should think wholes and parts

visually as the music appears on the printed page or on the piano and tactually as it lies under their fingers.

A fourth type of memory which some writers have called "intellectual" is frequently misunderstood in its lowest form, which is confused with an unmusical sort of visual memory. Although this memory is helpful for those of a more or less stereotyped camera mind, it is not particularly usable for the average student. The more desirable intellectual memory is a combination of hearing, seeing, and touching music; therefore, it should be considered a part of, rather than apart from, the aural, visual and tactile methods already mentioned. With little children, these memory habits develop naturally under guidance. The teacher will not discuss how to memorize a piece, but will guide the pupils into wise procedures which will be used to advantage later in the learning of long compositions.

Technique will not appear in a first-year outline in any isolated sense. If one is looking for an elaborate system of scales and exercises, he will be disappointed. On the other hand, it would be very wrong to assume that technical development is not taking place. In fact, the well-planned class will produce a better functioning technique, than the lesson which stresses technical routine at too early a stage without showing its function in piano music. Specific elements which may be looked for in the first year, are hand position, as well as good body posture, a beginning of finger strength, and a realization of the varying touches which produce legato, staccato, diminuendo, crescendo, forte and piano.

The creative element of music is of extreme importance at the beginning. The chief difficulty in mentioning it, however, is that the term has too often a narrow application. We must strive to show that not only the composition of music, but also the performance of music and listening to music may and should be creative efforts. Having mentioned the need for this broader concept, let us return for a moment to the narrow popular sense of creative work and show what can be expected in our typical class.

A few specific approaches to the original composition of music may be mentioned. One is through the building of questions and answers at the piano, using first one note for a question and one note for an answer, and developing the process until long questions and answers are given. The pupil may at first play the question only, with the teacher supplying a musical answer, but the elements of tonality and balance will soon inject themselves into the pupil's own thinking to such an extent that he can supply both question and answer.

A body activity approach will often help in original composition. For example, students may feel a skipping rhythm and continue the physical sensation at the piano until the activity translates itself into musical terms.

Sometimes a new piece will be developed by telling a story. The class may become so inspired through an incident of last Sunday afternoon that an attractive little piece will be forthcoming to set the program. The use of words to guide the musical composition is frequently a helpful device, especially where the singing approach has been well developed. A poem by Robert Louis Stevenson or another standard poet may provide the inspiration and the rhythm, or the snowfall outdoors or other subject matter may inspire a class-written poem which in turn will be the background for some new music. In the latter case, the general discussion of the subject matter should narrow down into specific items to be mentioned in the poem, and, in the early days of building the skill, the children may wish to write on the board a few

words which will find their way into the poem and which will be used for rhyming purposes.

The use of pieces which the teacher has begun and left for the children to finish is, of course, a well-known device. This can take many forms: the teacher may supply the entire melody and leave the harmonization with the class, the teacher may suggest the harmony and ask the class to write the melody, or he may give alternate phrases as questions and ask the children to supply answering phrases.

One more device for pushing creative work is the inspiration of other music. After studying a minuet of Bach, it is natural that children should wish to write minuets of their own. After experiencing the joy of a Schubert waltz, an original waltz should be forthcoming.

Eventually children become so accustomed to creative musical expression that they write naturally and freely without any obvious motivation. Some compositions will be coöperative class efforts, while others will be individual. A safe range of the number of such pieces written in the first year will be from five to forty.

How much body activity will find its way into the piano class, will depend in part on whether the children are receiving adequate instruction in Dalcroze eurhythmics or other rhythmic activity in the schools. In any case, there should be enough attention to body expression so that each child will have a realization that all music is felt with the entire being. The ability to demonstrate simple rhythm and to indicate dynamic expressiveness through the body will be included.

The attention to singing will also depend largely on what happens elsewhere in the school. Some schools use the piano class as an introduction to reading from the vocal score. In many cases, the piano work has been found a solution for the problem of so-called monotones and others with pitch difficulties. In all cases, our typical class will demonstrate that music is felt as song, and will increase the singing repertory by the large portion of piano numbers which are primarily songs.

The theoretic aspects of music should be well started in the first year. What conservatories teach as written theory will be inaugurated through the writing of melodies and chords. The much more important subject of ear training will be begun with recognition by sight and sound of simple melodies and the three principal chords in all keys. The beginning of keyboard harmony will include transposition to all keys, simple improvisations, and harmonization of melodies by ear and from the printed page. Frequently, a beginning class of children has been found to put to shame a college group in keyboard harmony.

It seems hardly necessary to mention the skill of interpretation since it is implicit in all the other goals which have been mentioned. It will help us summarize, however, if we recall that the joy in piano playing, the desire to play for others, confidence in performance, reading facility, easy memorization, adequate technique, a creative approach, a sense of feeling music through the body, a sense of feeling music as song, and an understanding of the structure of music—all contribute to that interpretation of music which makes each composition vital and interesting.

For convenience in discussing a typical class, we have assumed that we are working with children of a given age and average ability. It should be easy to make the adjustment to other types. For example, the class that begins at the nursery school age will have much more emphasis on body activity,

song singing, and creative work. No emphasis at all will be placed on reading, except for the careful development of habits through rote presentation, which will aid good reading later.

More talented classes, parallel to the age we have discussed, will proceed along the lines indicated, cover more material and reach higher standards of musicianship. The below average group will again follow the same general policy, with slightly less material used and with a wealth of easy pieces advancing almost imperceptibly in difficulty.

The class which proceeds without home practice will emphasize good habits of music study and will depend on such work as can be picked up from lesson to lesson in the class. Frequently this approach in an introductory year removes the tension which sometimes accompanies home practice. I have seen children who feared the practice problem begin in such a group and grow to eager home preparation in more advanced stages of study.

The small class of highly selected students meeting in the private studio will still follow the same general principles. Needless to say, high standards will be exacted of this class and rapid advancement should be expected.

The piano class aiming at a goal outside of piano playing itself will have a modified curriculum in keeping with the goal set up. For instance, classes organized for the simplification of music reading study for other school music classes will emphasize the reading approach we have outlined. Classes designed to help music appreciation will include more than the usual preparation of thematic material from the literature which students will be hearing.

The adult beginner must be given the same general procedure we have outlined for children. The difference will be in an understanding of adult thinking and rate of progress, but under no consideration should there be an intellectualized approach omitting the important rote, creative, singing, and body activity approaches we have mentioned.



WHAT THE SCHOOL MUSIC DIRECTOR EXPECTS OF THE PIANO CLASS

LENEL SHUCK

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THE SUNLIGHT cut a slanting path into the room and fell on the white hair of Liszt as he stood by the piano. Around the room sat an intent group of people. Music lay idle in their hands as each one concentrated on the playing of the pupil at the piano. Liszt, in the year 1886, was conducting a piano class, for he, as well as many of the great teachers of his day, instructed most of his pupils in classes.

This quotation may be found in a monograph entitled *Piano Classes and the Private Teacher*, published by the National Bureau for the Advancement of Music. Thus, we see that the piano class has been looked upon as a good system of music education for over half a century.

For some time it has been my opinion that the public school music education program should not exist with the training of artists as its aim. Far more valid is the objective of appreciation and enjoyment through participation and intelligent listening. I believe that the place for training artist performers is in the private studio, and that the piano class teacher who does her job well is constantly alert to discover talent and ever willing to guide this talent into

the hands of competent private instructors. This attitude is more and more becoming that of the taxpayer-parent as he views his own child's progress.

Eight or ten years ago, I recall that the opinion of most parents was that their little "Johnny" or "Mary" was a potential genius and must be pushed to the highest degree of technical proficiency. Such parents are less numerous today. It may be that public school teachers have a different philosophy themselves and have transmitted it to the parent. I have observed with interest that the parent who looks upon his child as a prodigy, frequently gets such notions from the teacher, who condones and often encourages such a point of view. It is truly unfortunate when a condition exists where a teacher sacrifices an opportunity to give real service to children by drilling them for public appearances which reflect glory on the teacher, but meanwhile make the little Marys and Johnnys egocentric individuals without cause. Most parents, if they are not propagandized, are highly pleased with less spectacular results. I prefer the public appearance of the demonstration type, where effort is made to show the work being done in the class. This should be representative work but not a long-drilled-upon program.

The sincere teacher who has not drilled for technical purposes until the learner manifests sufficient interest, but who has been giving the child a wide reading experience, may find many worthy justifications of her work from the standpoint of sound educational principles. She can look with delight to the children who have gone through her classes and realize that they are helping to fill audiences of intelligent listeners. She can remember the three or four she has seen become fine performers, and likewise look with pleasure upon the better-than-average children whom she has directed to private studios. She can visualize many of her children playing for little home groups of their friends; and, most of all, she knows that an abiding love for and interest in the art of music has gone with every child who has been under her guidance. The pressure method of causing automaton technique cannot boast such results.

At the head of every successful piano class there should be a teacher who has thought through and evolved a reasonably consistent psychology. I believe that such a psychology will be organismic. It will perceive education as a whole-part procedure. It will create interest before drill. It will introduce pieces before scales. It will teach reading of musical units rather than isolated notes. In short, it places function ahead of technique. Such a teacher will find the right blend of aural, visual, tactile and oral perception. I think we frequently tend to think of music instruction, viz., harmony, piano, instruments, *et al.*, as a mathematical process which we develop through looking at the score rather than hearing it. I believe the wise approach to true understanding of any phase of music comes first through the ear. This pleads eloquently for the song approach to piano teaching. If a child responds to a rote song, which he has learned, by picking it out at the piano, he has started a crusade for true musicianship. Speaking in a broad sense, he has begun a truly *creative* approach to learning.

I like to see piano classes locating, by ear, chords, melodies, or intervals, which another child or the teacher has played from a position where the class can hear, but not see the notes being struck. May I digress for a moment, to state that desirable essentials in the piano class call for at least two instruments with keyboard replicas at each child's desk. In Fresno, we have been very successful in having keyboards with movable keys made in our technical high school shop. This I recommend to any school system which has found the purchase price of the clavier-type of keyboards prohibitive. Most any shop

instructor with a reasonable degree of ingenuity can work out such an instrument. But, to revert to our discussion, such location of chords is a near step to original composition. Children should learn early to compose their own accompaniment and melodies just as they should likewise learn to experience a rhythmic flow of music through some form of bodily activity. Recently during a summer session I enrolled in a class in Dalcroze eurythmics which awakened my appreciation of music in ways which, otherwise, I might never have known. Since that time, I have looked with renewed interest upon some form of rhythms for all musicians. The most amazing advantages of this program seem to lie in early grades of musical study. I am convinced that rhythmic work of some kind should precede and accompany musical study of all types if maximal advancement and enjoyment are to be had.

Lest I seem to neglect the techniques of music, perhaps I should state my position upon these aspects. I believe that note reading is a very essential part of piano instruction where the extent of practice, teaching procedure, and range and grade of material are good. I believe that a reasonable degree of memorization should be undertaken. Perhaps a motivation for this may be found near the piano class recital. I believe that a certain amount of chord drill (again properly motivated) is essential as an approach to the understanding of harmony. I believe that memorization of themes provides a basis for appreciation of larger musical forms such as the symphony, sonata and concerto. I believe that intelligent listening can be considered as a technical procedure and should be encouraged. Such listening is one of the great values of the piano class over the individual lesson, for under this social condition the learner receives helpful criticism from other people at a similar grade of advancement. He has a chance to analyze critically the problems of others in the class, similar to his own. Finally, he is able to gain a much wider repertoire through hearing the music others are studying than he would under the isolated condition. In this case he has wider contact with the styles of many composers.

In conclusion, I wish to quote the closing paragraph of an address given by Raymond Burrows at the 1937 Eastern Conference: "The piano class is not merely a place where students learn the mysteries of musical notation and acquire skill of virtuoso finger technique. It is a place where listeners, performers and composers are developed. It is a place where music is both understood and felt. It is a place where the joy of musical participation is discovered. It is a place where the strength of making music as a social activity is realized. It is a place for broad fundamental techniques and for fine subtle appreciations. It is a place for the development of musicianship."

¹ Burrows, Raymond, "The Piano Class as an Agency for Developing Musicianship." M.E.N.C. YEARBOOK, 1937, p. 319ff.

KEYBOARD HARMONY IN THE PIANO CLASS

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As MY SUBJECT is keyboard harmony, I shall attempt to confine myself to that one phase of the piano class lesson.

In the 1932 YEARBOOK of the Music Educators National Conference, I recently read an address by Dr. Dykema in which he said, "Most piano students learn to play so slightly that the world is not particularly willing to hear many of them." I believe that most of us will agree that this is true, for of the thousands of children who study piano for three or four years, very few can play anything at all a few years after they have discontinued their study. This leads one to wonder if perhaps the emphasis has been placed upon the wrong point in our piano study. If the solos which these children learn to perform quite creditably are lost to them a few months after they have ceased practicing, are we really wise in spending so much time and attention in teaching them? Could we not use this time to better advantage in teaching something of more lasting value? Although it is true that the pianist who plays solos only passably well is not much in demand, have you ever watched the person who had perhaps very little if any real musical training, yet could sit down at the piano and pick out a tune with one finger and then harmonize it so that the crowd could sing. I think that that person's music is more vital to him than is the music to one who spends weeks in learning to play a solo and then gets so jittery when asked to play that neither he nor the audience enjoys the performance.

Shall we then cease to teach solos, or what course shall we follow? By all means let us teach solos and teach them well, and also build an adequate technique. When we have done this, however, we have done only the smallest part of our job.

Ask any teacher of keyboard harmony or ear training in a conservatory or college to tell you about his classes, and in nine cases out of ten he will tell you that he struggles to get his students to be able to think chords and their progressions with any degree of fluency.

The colleges and conservatories are obliged to teach what we, as preparatory teachers, should have done. The boy or girl does not wait until he arrives at the university to learn the alphabet or simple analysis and construction of sentences, yet many music students must learn chords and their progressions—and sometimes even scales—after they enter the conservatory.

If this training, then, is the work of the preparatory teacher, just when and where should it be begun? Certainly the piano class seems to be the right place for such training, for much zest can be given to this type of work when it is being done by groups. Granted that the piano class is the place to begin this type of work, when should it be begun?

The first lesson is not too soon. True, the beginners do not have the technique necessary to play chords, nor do they have any knowledge of chord construction, yet since music is primarily to be heard, these children can be taught to hear the home chord or tonic at the end of an eight-measure composition. Likewise, they can be taught to hear the dominant at the end of the first phrase, then the dominant followed by the tonic forming the authentic cadence at the close. Major keys can be distinguished from minor keys, and then the class may experiment with major and minor chords at the piano.

This is done purely by ear at this time, without any reference to whole and half steps. The writer believes that in order to develop fluency in keyboard harmony, the children should be taught to hear the progression they wish without having to stop first to analyze it. In the key of C-major they discover that the D chord is minor and sounds well followed by a chord on G; also that a composition can end on IV-I, thereby forming a plagal cadence instead of a perfect cadence. Cadences are then played by the class and attention is called to all perfect and plagal cadences found in their pieces. Now we are going to learn one more chord and its use while we are acquiring enough technique to employ this material. We are going to discover that V need not always progress to I, but may go to VI instead, forming a deceptive cadence. With a hearing and playing knowledge of these five chords, we are now able to play *Mary Had a Little Lamb*, *Swanee River* and many other folk tunes, using the proper chords where needed.

I might add that in ear training for keyboard harmony, one should try to play four parts so that the child gradually learns to hear individual parts as well as the chord as a whole. After the class has heard and can play these chords in root position, it is a simple matter to hear both diatonic and chromatic passing tones, and to hear unessential notes and to know that they eventually resolve. First inversions must come next, then the tonic six-four followed by the dominant and also the passing six-four progression.

You may ask how long it will take children to accomplish this. Children starting in the second grade of school and having two class lessons a week in each of which about ten minutes are devoted to ear training and keyboard harmony, will take two years to cover the work through six-four chords and include the hearing of some modulations.

But we still have three more years in the elementary school in which to learn dominant sevenths and their inversions, more about modulations, dominant ninths, Neapolitan and French sixths and other chromatically altered chords.

If boys and girls can enter junior high school, or even senior high school, with the ability to hear and use these chords intelligently and with some fluency, we will have given them something which will be of use to them throughout their life and will certainly add to their enjoyment of the piano, for they will have tools at their command with which to make music. If, perchance, they choose to further their study at a college or conservatory, the conservatory teacher will thank the preparatory teacher who took the trouble to teach the elementary facts of music.



EAR TRAINING IN THE FIRST YEAR

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A FRIEND OF MINE, a violinist, was asked by her teacher, Leopold Auer, "In your study, what is the important thing?" She replied, "To make beautiful sounds." "No," he said, "to train your fingers."

Some years before, the same question was asked Leschetizky. He said, "What is most important? I give you one word—listen!"

In the first half hour of the child's first music lesson, training of the ear

should begin. Ask the class, "Why are you here; what will you study?" Most of them answer—"piano"; very few—"music." "What is music?" The answers to this question are often most illuminating. Finally, the idea is advanced that music is beautiful sounds: "How does music come to us?" Shining eyes and eager voices greet this question. "The radio." This is the year nineteen hundred and thirty-nine! "What do we do when the radio plays?" "We listen."

Having found the word *listen*, we spend some time talking of listening. First, about objects outside music; then we notice the difference between tone and noise. We speak of bird calls, familiar musical instruments, etc. The objective is to begin music study with the ear.

I ask my students to take home with them from their first lesson the thought that playing the piano we need fingers, eyes, ears—but most of all, ears.

With all modern efforts toward simplifying, the first music lessons must be bewildering to a small child. The sound approach will make notation easier. Let the class hear the sound of G or whatever note you wish to present, before they are shown the representation on the staff. I do not claim, however, that the students will, at the next lesson, recognize that sound as opposed to F or A, but they will have a better sense of direction at the instrument and will use their faculty of hearing more, if sound precedes a mark on the staff or a key on the piano. The study of rhythm should follow the same principle. Let the class hear long and short notes before note values are taught and hear accent many times and in many ways before metric division is shown. May I recommend a small work by Emile Jaques Dalcroze, *The Importance of Being Rhythmical*, which I have found helpful. In this study, the native musical ability of the child is more easily discerned than in melodic exercises for ear training.

Play a march, a waltz, a minuet and have the class find the measure or give the measure sign and let them find note values. This is a mere suggestion.

There is a delightful set of duets for teacher and pupil, called *At the End of the Lesson*. How much more interesting would all our lessons become if, at the end of the lesson, we would have a short period for listening—not to the radio or records, but to piano pieces such as dance forms, nature music or many, many, other themes.

In classes of two one-hour periods a week, at least ten minutes each period should be given to ear training. My students call these exercises "melodies" and to most of them it is the best part of the lesson; only the most unmusical child does not enjoy it.

There are many ways of presenting ear training. I feel that the method is not as important as that time be consistently given to the subject, and that the first exercises should be simple.

The following method I have worked out for my own needs:

Begin by sounding middle C on the piano. Have the class sing that tone and draw a line on the board representing that sound. Play notes above and below, beginning with the octave, and have the class, at the board, follow the direction of the sound by drawing lines. This is very simple, and most children can follow it easily. Reduce the intervals until the notes are B C D. We then draw steps. The reason for steps will be found later. C is the starting point, B below; again the student follows the line of the melody with lines.

Additional steps are added until the seven tones of the scale are reached:

C D E F G with B and A below. Then add the A and B above, and the octave, C.

This is the work of the first year. At the beginning of the second year the melodies are transferred to the staff, without note length or metric division. The latter is taught slowly, for I have found pitch and note value together rather difficult. After simple melodies in the key of C can be written at dictation, add accidentals and transposing. After this preparation the teaching of intervals is very easy; that is, I have found it so.

My plea for more ear training in elementary study is based on extended experience proving:

First, that the most unmusical child can be taught to sing in tune, if sufficient patience is used in the process and the subject simplified in the beginning. I have seen many examples.

Second, to those with unusual musical endowment, early training gives a better standing when they, later, enter a school of music, in preparation for a career. There are many instances proving this.

Third, we know, from our beginning piano classes, how few really come to be even fair pianists. There are various reasons, but the fact remains. To this large group who, to quote Ernest Hutchinson, "indulge in the great American pastime of giving up their music" in high school or college, ear training is of the greatest benefit, since their musical experience through life is listening.

Karl Gehrken sums up the matter thus, "Ear training is the most important part of the study of music, both for the professional and the music lover, for it is the ability to hear more and to discriminate more closely that is the goal of all musical discipline."



CREATIVE WORK FOR THE PIANO STUDENT

HAZEL GERTRUDE KINSELLA

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CREATIVE WORK in music study—whether it be in study of piano, or as a part of any other music period, either vocal or instrumental—consists largely in making a personal use of whatever facts and techniques of music have already been acquired. Many teachers, whether in the piano studio or the school classroom, find in creative work a means of reviewing in a useful, interesting, and clever way, the work already accomplished.

The making of even a tiny song is a real adventure in creative work. Each teacher will have his own method of procedure, for in creative work, individuality and spontaneity are of prime importance. Suppose that the music lesson is about to close. The pupil (or class, if the music is being taught to a class) has listened to, played, and possibly sung some lovely music. The student is already familiar with simple note and rest values (whole, half, quarter, and eighth), knows how to step them, and how to make them on paper or the blackboard.

"How did you go to school today?" the teacher asks. Some (if it be a class lesson) have ridden. Others have walked. One student says that he *ran* to school. "Let's write down the word *run*," suggests the teacher, "and see if we can 'make up' a little song about it." So she places on the board the single

word: Run. "Write it again," suggests the boy who ran to school. "You have to keep running to get anywhere." "Run, run, run," the teacher writes immediately. Her little song is already taking form.

The class repeats the words.

"My pony runs all the time," volunteers another pupil. So, "run, run run; run, my po-ny, run," the little rhyme appears in its final form.

A child now steps to the board and marks a strong line (a measure bar) before each word which receives an emphasis from the class as all read the sentence aloud:

| Run, run, | run; | Run, my po - ny, | run. ||

Double bars are placed to indicate the end.

Measure signature, this time 2-4, is now decided upon, and appropriate rhythmic symbols for each syllable are suggested, and recorded, by the children (no use is made of the staff).

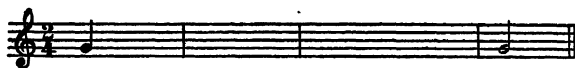
Run, run, run; Run, my po - ny, run


The teacher next suggests the addition of a *tune*, so all may sing about the pony as it runs.

It is her duty still to *guide* the young composers, and she may do this by suggesting the beginning and end of the song. A staff with four open measures is therefore placed directly below the rhyme and its rhythmic presentation.

Run, run, run; Run, my po - ny, run.


"I want to have a part in your song," the teacher might say. "I would like to write the first and the last notes of it," and, going to the board, "I am going to begin and end the song on *do*." By doing this, the teacher has automatically placed the song within good vocal range. The final measure, according to the rhythmic pattern suggested by the students, is now automatically completed. Should the tune be placed in the key of G, the F-sharp sign need not be used at this time in the signature.



Further discussion will draw from the students a delightful and appropriate little tune, which all may proceed to sing and play. The greatest joy of it is that they have written it themselves! It may look like this:


 Run, run, run; Run, my po - ny, run.

Here is another little song created by children of a similar class. In giving it, I call attention to the manner in which the music follows the *gliding* idea suggested by the words, both words and music having been evolved by the class.



Glid-ing in the pale moon-light, Fair-ies dance to their de-light.

One must remember that all of the musical material used in any little composition must be that which is already completely familiar to all the students in the class, or to the private pupil, if the study be done privately. The use of this familiar material in well-guided creative work furnishes the best possible review, and also provides the pupils an outlet for the creative instinct with which almost every living person is endowed.

Similar rhymes based upon familiar objects and experiences may be made up from time to time, usually toward the end of the lesson. They should always be brief and to the point. Better to create several short ones, each in good form and well balanced, than one long and complicated work. The words will at once suggest suitable rhythm and measure and also, frequently, the tune itself. It is the teacher's duty to see that no unsignable intervals, or wandering melodies, result.

Suppose a pleasing tune has been completed. The teacher may add to the charm of a vocal performance of it by the class and at the same time teach the elements of harmony (such as the use of the tonic, subdominant, and dominant, along with certain cadences), by providing an extremely simple chordal accompaniment to the singing. One might continue indefinitely in the suggestion of creative work. Some teachers like to sing an opening motif (here it may be called a phrase), leaving it to the pupil to complete it. She may suggest the opening word-phrase also, letting the pupil complete it, and associate appropriate rhythms with it. Some of the clever little "safety" songs or jingles which won such instantaneous popularity on the air this year, are examples of a type of rhyme which may be cultivated and encouraged with even very young children. Well-prepared children, allowed to make individual creative use (in a cleverly guided way) of their musical knowledge, will always be alert and independent. This is the principal aim of this early so-called creative work: never to develop self-conscious little prigs who prattle about "self-expression," but rather to stimulate in each music student a real understanding appreciation of the beauty of music, and to make possible the joyful experience in helping to create music which he and others may sing and play.

WHAT CAN THE PIANO INSTRUCTOR LEARN FROM THE SCIENTIST?

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I SUSPECT that some of you may feel as did a colleague of mine who recently remarked to me: "I certainly haven't any idea what your topic is about; I hope *you* do!" So by way of introductory explanation, let me say that my paper will attempt to present a few concrete teaching applications of facts from the scientific fields of psychology, physiology, and physics.

Let us begin with problems of learning and memory, with which we, as instructors, are vitally concerned. These problems are at once within the province of the psychologist, who has been studying them for over half a century. He points out to us first of all the necessity of recognizing this basic fact: *Learning and memorizing are one and inseparable*; for obviously nothing is "learned" unless it is remembered. Effective learning, therefore, means effective memorization; and instead of the question, "Shall I let my students memorize?" we must ask, "How thoroughly (or completely) shall I have my students memorize their pieces?"

The answer will of course depend upon what it is that we want the student to learn from any given composition. And this brings us face to face with another important fact: *Musical memory* (of which we glibly talk) is a *non-existent entity*; in its stead we have a number of distinctly different *memories* to deal with. These, briefly, are as follows:

Visual memory, which may retain the appearance of notes on the printed page; or, on occasion, the appearance of key-successions or hand- and finger-positions.

Auditory memory, which enables one to recall the sound of the piece—its melody, accompaniment, changing harmonies, and expression.

Muscle memory (properly called kinesthetic or motor memory), which gives us the remembrance of muscular sensations of the position and motion of fingers, hands, and arms, and is of basic importance in piano playing.

And finally, a type of musical memory which may be variously labeled *analytical, logical, or verbal memory*. It can provide us with conscious knowledge of relationships and structure within the music, and is therefore the source of musical understanding.

The fact that musical memory is not a simple entity holds some important teaching implications. For very rarely does an individual use more than one or two of these fields of memory to any extent. Yet, obviously, the more varieties of memory employed, the more thorough and dependable will be the memorization. Almost every individual can not only make use of each one of these fields of memory, but can make increasingly effective use of each of them by consciously and deliberately attempting to do so.

Also of major importance are experiments which have demonstrated that very little, if any, learning occurs unless the learner is making an effort to learn; therefore, a large percentage of all piano practice is ineffective because the student is merely drumming away, with his mind on something else. A former advanced student of mine provided me with a prize illustration of such "study": At an earlier age she had been forced to do much practicing against her will; so in self-defense she would frequently sneak a magazine or book to the piano, place it in front of the music, and read some entertaining story while she was "practicing."

With most piano students the field of memory which is probably more often neglected through lack of *conscious* attention than any other, is motor memory. Indeed, this is so universally true that some twenty-five years ago Daniel Gregory Mason wrote a book on the subject, with the title *A Neglected Sense in Piano Playing*. And yet this "neglected sense" will usually yield more rapid returns for time properly spent (that is, time spent in consciously and deliberately trying to establish the "feel" of performing difficult spots) than will any other type of study except analysis.

Analysis is, in my own opinion, of prime importance in memorizing. I have had students who, after stoutly asserting their inability to memorize any piece at all, found that they could do so very successfully through learning to analyze their music. A careful experimental study by Dr. Grace Rubin-Rabson, entitled *The Influence of Analytical Pre-Study in Memorizing Piano Music*¹ shows quite clearly that such analytical learning results in markedly better retention of the material learned. For the pianist, however, analysis should not limit itself merely to observing and remembering note-relationships in terms of the (visual) appearance of the notes on the page, but should also include both the *mental imaging of the tones* and their progressions, and analysis of *patterns-of-motion in playing* (i. e., the sequence of muscular acts involved in the actual performance of the piece).

Finally, as one special practice procedure, several writers have recommended the mental rehearsal of a composition *away from the piano*. This type of "practice" requires a great deal of mental concentration, and unfortunately there is nothing that the average student hates quite so much as being forced to think! But if he can think through the note-relationships of his piece, and their corresponding key-relationships on the piano; if he can mentally hear the sound of the composition; and if he can also image the "feel" of performing the composition, then I am sure you will agree that the student undoubtedly has the composition safely learned!

The problem of teaching students to read music fluently is one with which the psychologist can also help us. The school of Gestalt psychology in particular, has demonstrated that the majority of our sensations are not "perceived" by us as if they were the effect of many isolated stimuli, but that instead our sensations are perceived as organized (or patterned) into recognizable wholes. In reading verbal material, for example, we do not read one letter at a time, but instead we recognize words-as-a-whole, each word being a letter-pattern. (As a matter of fact, the eye may grasp entire groups of words; and fluent readers can often grasp the meaning of an entire paragraph at a single glance.) If we may draw comparisons between reading verbal material and reading music, it at once appears obvious that a fluent note-reader must learn to read notes in groups instead of one-note-at-a-time. Simple chords provide one type of note-pattern which even total beginners at the piano can quickly be taught to recognize. So, too, do broken chords, scale passages, and many other varieties of note-groups. For the pianist, however, this visual-recognition of such note-patterns is not enough; his fingers and hands must be trained to "think" the corresponding key-patterns for the notes in question. This muscular acquaintance with the keyboard is the point where most students fall down in their attempts at reading, for they find it constantly necessary to take their eyes from the music in order to see that they play the correct keys. And yet, with a surprisingly small amount of concentration on the muscular side of performance, the average student can

¹ Published by Columbia University, New York.

train his fingers and hands to "recognize" and perform the greater part of any music he may be studying without any need for watching the keyboard.

The problem of determining a student's musical talent is again in the psychologist's domain. And I know that most of us, as public school teachers, would welcome as a godsend any test or tests which could give us safe means for predicting the possible musical success of our students. A couple of years ago a prominent music company sent out an advertising leaflet which should have convinced any innocent soul that the answer to our prayers had at last been found, for it read in part as follows:

"Uncannily accurate, the Music Talent Test predicts a student's musical future! Equally certain, it discovers the musical instrument for which he has the most aptitude. Future Pons and Paderewskis are singled out of a group of identical-appearing youngsters. . . ."

"..... Talent Test disclosed exceptional talent for the violin in a poor eleven-year old boy. Winning four scholarships and graduating with highest honors, now in his twenties, he conducts a symphony orchestra.

"A woman of sixty-four began the study of composition, after the Talent Test. Since then she has had several compositions published.

"Thanks to the Test, the cruel mistake of forcing a child toward the wrong career is now eliminated. . . ."

I have purposely withheld the name of this amazing and "famous" test in the above quotation; it is none other than the well-known Seashore Test, or more correctly, the Seashore Measures of Musical Talent. There are six tests in the series, as most of you already know: (1) Sense of Pitch—a test of one's ability to hear small differences in the pitch of two tones; (2) Sense of Time—a test of one's ability to distinguish small differences between the length of time-intervals; (3) Sense of Intensity—a test of one's ability to hear slight differences between the loudness of two buzz-tones; (4) Sense of Consonance—in which the listener judges the relative consonance of two pairs of tones; (5) Sense of Rhythm—a test of one's memory for rhythmic patterns; (6) Tonal Memory—a test of the number of unrelated (?) tones that can be remembered at a single hearing.²

These are the tests to which the leaflet referred; and its claims for them are far past the pale of even gross overexaggeration. In the first place, the tests provide no measure of an individual's capacity for the type of muscular performance involved in performing on any instrument or in singing (and, after all, *one* of the requirements for being a "future Pons" is to have a Pons *voice*); they measure neither an individual's musical intellect nor his power of creative imagination (and therefore cannot possibly serve to guide any would-be *composer*); and they tell us nothing of one's capacity for emotional expression in music.

All this by no means proves that the tests are valueless, however. For although the tests do not tell us what instrument an individual *should* study, certainly anyone with poor powers of pitch discrimination, for example, should *not* take up any instrument such as the violin, which demands a very highly discriminating ear. And anyone who scores below average on the tests should certainly not be encouraged to take up music as a profession. The Eastman School of Music used the tests over a period of years and found that a large percentage of students with low-test scores either failed or dropped out, while a large percentage of the high-scoring students did superior work.

How can the average person evaluate such tests to some extent for himself? First, he must realize that *no* psychological tests of human capacities have as

² Since this paper was presented, there has been an important revision of the Seashore Tests.

yet been developed which are either perfect or complete. Therefore, you can always be suspicious of any claims as elaborate as those which I read to you earlier. Second, one can study the tests in question, observe what they seem to measure, and then use some ordinary, common sense analysis to see whether they can or do measure what is claimed for them. For example, obviously none of the Seashore tests measures creative imagination (notwithstanding the implications of the advertisement to the contrary). Finally, any good test will have information available regarding its "reliability," which gives us some idea of how much we can expect individuals' test scores to change from time to time. The reliability is expressed as a decimal, and needs to be well above .50 if the test scores are to have much meaning. (The reliability needs to be above .85 before the test score prediction is even 50 per cent better than chance!)

I regret the impossibility in any short period of time of even briefly attempting to discuss the physiological and anatomical considerations which we shall all sooner or later find it necessary to turn to in order to secure a sound basis for principles of piano technique. I should like to refer you, however, to a very recent book on the subject, which seems to be thoroughly sound in its analysis of what our fingers, hands, and arms do (or should do) in playing the piano, and how to go about teaching the correct coördinations. The book in question is called *The Riddle of the Pianist's Finger* and is by Arnold Schultz.

Before leaving the physiology of piano techniques, however, I should like to quote just one paragraph from another writer on the subject, regarding *relaxation* in piano playing:

"The term, *relaxation*, as applied to piano playing, is a misnomer and one which does not clearly convey the idea intended. Mark these facts: the function of the muscles is to produce motion; scientifically, relaxed muscles are incapable of motion; the muscles are either relaxed or contracted; by their power of contractibility the muscles cause the bones to move upon each other at the joints, thus producing movements of the body. It is clear, then, that we desire neither complete relaxation nor extreme contraction, but the amount of contraction necessary to normal motion. This can be illustrated to the pupil in many ways—for example, walking, lifting an arm, bending the head, etc." [Beryl Rubinstein, *Outline of Piano Pedagogy*, p. 12.]

Since so many teachers today are attempting to teach their students to be completely relaxed during their playing, I hope the above quotation may stimulate either your curiosity or your "contrariness" (of which many of us have a great deal) to the point of reading the Schultz volume, which I again most strongly recommend.

Questions of piano mechanism and tone bring us within the province of the physicist. Yet instead of seeking scientific information in this field, the average pianist (and instructor) seems to prefer to cling to a vast amount of "fable and folklore" which has been accepted and passed along unquestioned for generations. As a result, an amazing amount of "facts" that one finds taught about the piano prove to be facts about either the harpsichord or clavichord instead, and are not at all applicable to the piano of today. Take the clavichord, for example. Its mechanism was such that when the player depressed a key, a piece of metal on the inner end of the key was pushed up against the string, thus setting the string in vibration and at the same time "stopping" it at the point of contact in a manner comparable to the way a violinist "stops" a string by pressing his finger on it. And, very much as a violinist shakes his hand in order to give the tone vibrato, the clavichord player, too, could secure something of a vibrato effect by such motion of the hand while the key was depressed, since the other end of the key-mechanism remained in contact with the string. You are all probably aware that in present-day pianos, the hammer is thrown at the string, from which it

immediately rebounds; moreover, that at the time of its contact with the string, the hammer is out of contact with, and no longer under control of the key-mechanism; and that even though the key remains depressed, the hammer, after striking the string, rebounds to a position of rest some distance from the string. "Therefore," (quoting from Seashore's *Psychology of Music*, p. 28) "no amount of wagging, vibrating, rocking, or caressing of the key after it has once hit bottom can modify the action upon the string. The only way in which the key can further affect the string is by a new stroke of the hammer. . . ." Yet some teachers are still training their students to twist their wrist on the depressed piano key (as if it were the key of a clavichord) in order to get a "rounder," "fuller," or "more singing" tone! (One might almost remark, "Born two hundred years too late.")

But how, then, can we secure different tone qualities in piano playing, since such differences certainly exist? Permit me to quote again from Seashore's *Psychology of Music* (p. 230) :

"Pianists have fairly clear concepts of characteristics of tone quality, such as harsh, brilliant, mellow, full, singing, round, shrill, dry, metallic, steely, brittle, shallow, poor, ringing, clear, velvety, bell-like, jarring, and strident. Ortmann performed an experiment in which a number of distinguished artists participated and were able to produce the qualities just named to their general satisfaction. But a recording device attached to the piano revealed that the only two variables that had been under their control were the velocity of the hammer blow and the action of the dampers which affected the duration and loudness of the tone; and that, whenever qualitative differences were present, they were differences in intensity and time relationships."

Let me repeat that last statement: "whenever qualitative differences were present, they were differences in *intensity* and *time* relationships"—nothing more! To some of us it may seem incredible that the quality of any given tone on any one piano depends exclusively on how loud it is, how long it is held, and how the pedals are used. Yet careful scientific experimentation has conclusively shown this to be true. One of the best summaries of the facts of piano tone production is presented in an excellent little volume by Lawrence Schauffler, called *Piano Technic: Myth or Science?* Although he presents a list of ten such "principles" of tone production (page 26), the following are the three of prime importance:

Principle I. *Tone is produced on the piano by depressing the key with different degrees of energy, causing the hammer to strike the string with different degrees of speed.*

Principle II. *The volume of any tone at the instant of sounding, as well as the amount of noise of the hammer impact, depends solely upon the speed with which the hammer strikes the string.*

Principle III. *The quality of any tone at the instant of sounding depends solely upon its volume. It does not depend upon any peculiar manner of moving the hammer. Except for the slight change in quality which the added noise of finger impact gives to any tone, tones of the same loudness produced by playing the [same] key with a variety of touches will always be of the same quality. Tones of different loudness will always be of different qualities.*

In other words, the entire problem of piano "touch" becomes simply a question of control of loudness (through control of speed of key-descent), and control of tonal duration.

Before closing, I wish to discuss one more problem which the physicist and psychologist together can help us solve: that of how to secure the legato effect necessary for good phrasing. I'm sure you can all think of many cases where a student was most carefully holding down each note until the next one was struck, doing his very best thus to "connect" the notes in "true legato" fashion; and in

spite of it all, playing the phrase in such a fashion that its notes still sounded disconnected, "bumpy," and "thumped out." What is at the root of the difficulty? First, I believe, is a mistaken idea of the nature of legato in phrasing. The important thing is not that notes should be more or less mechanically tied together so that there is no break in sound between successive tones, but instead that the notes should somehow *sound* as if they belong together. This effect of the notes' "belonging together" is of basic importance for all phrasing; and the notes will sound as if they belong together only if the loudness of successive tones is such that we *hear* a smooth flow of tonal intensities. Any note played too softly or too loudly will break the unity of the phrase much more than if one were to play every note staccato, but with the intensities of the tones properly "matched."

There is still one item of special importance to be noted here, however: the fact that every piano tone dies away very rapidly after the tone is struck. (Photographs of sound waves have been used to demonstrate this fact; your ear can prove it to you with equal ease.) This special characteristic of piano tone has probably been responsible for as much bad phrasing as any one factor; for it means that in order to secure the smooth flow of tonal intensities so necessary in phrasing, we must learn to listen to each tone as it dies away, and play the succeeding note so that it will match up with the intensity that the preceding note has died away to, rather than the intensity it had when it was first sounded. Once the student's attention is thus properly directed so that he knows what to listen to, I can guarantee that he will do a much better job of phrasing.

I have discussed only a few of many possible problems with which the scientist can help the piano instructor; I hope the ones I selected may have given you some information of genuine value.



THE PROBLEMS OF PIANO CLASS TEACHING

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ALTHOUGH OUR METHODS of piano class teaching have proven successful and we are convinced of the advantages of group work and are enthusiastic over its results, the fact remains that this method of teaching presents some very definite problems. To deal successfully with these problems the teacher should possess certain qualifications besides musicianship, namely: confidence in the value of class work, a well-planned method, a knowledge of psychology and pedagogy, the ability to manage groups of children, and skill in concealing the mechanism by which the class is controlled.

In the organization of a class, the placing of the student in his proper group is the teacher's first responsibility. Classification is based on uniformity in age level and previous musical experience. Differences in age should not vary more than a year or two and of course adolescents and younger children should be placed in separate classes, as each group responds to a different approach. Variation in the musical background of each pupil due to previous study gives rise to diverse attitudes and habits of playing which must be taken into consideration.

As the class progresses, there arises the problem of individual differences which springs from variance in musical aptitude, intelligence level, ability to

coördinate, temperament, and other factors. The dull, the oversensitive, and the highly intelligent pupil makes demands upon the teacher's resourcefulness, tact, and patience. It is the teacher's task to direct class activity into channels in which all class members may participate, thus establishing a feeling of coöperation which will contribute to the further development and growth of each pupil. When efforts to adjust the differences of individuals prove unsuccessful, it is an advantage to have flexible groupings so that students may be interchanged from one class to another.

The creation and control of a desirable atmosphere within the group is another responsibility of the teacher. As a rule, most children love music and approach its study with enthusiasm and mind set to enjoy it if they are not disillusioned and antagonized by wrong educational methods. There are some exceptions, however, where children are unwilling because of previously formed concepts. With skillful handling their resentment can be minimized and they can be converted into interested class members. One of the most important means of providing an environment favorable to learning is to avoid the evil effects of failure which most certainly engender frustration and destroy initiative. On the other hand, successful experience is invigorating. The satisfaction which it affords motivates the pupil to further endeavor.

The specific technique involved in avoiding failures may consist in giving material in which all can accomplish some success, recognizing the fact that pupils should not be kept constantly working at the highest level of which they are capable. There must be plateaus in progress when the pupil is acquiring skill and ease in a certain level of work and he should not be pushed on too soon. A careful analysis of the causes underlying a pupil's failure should be made and the method of correction applied to fit the individual. Often a little help outside the class may be the means of clearing up a problem and restoring his self-confidence. Of course, we cannot expect to eliminate mistakes because of the nature of early learning which is largely exploratory. But we can turn these mistakes into constructive use by making them a part of the process of learning. Failure may be valuable only if it points out mistakes and leads to the discovery of ways to success.

If guided into the right course, the spirit of give and take of criticism between class members constitutes a most valuable experience for each pupil. Learning to evaluate the musical content of the selection played and to appraise the playing of the other class members, develops a critical listening attitude, musical discrimination, and an appreciation of the performance of others. By the teacher's own example the children can be influenced first to seek out the good points in each other's playing, then to make suggestions for the improvement of the weak spots. Comments and criticism given in a courteous manner will prove helpful and constructive. The overly-sensitive child will not be offended and the precocious type will not have an opportunity to show his superiority in a domineering manner. Children are often as susceptible to the opinions of their classmates as to the opinion of the teacher; therefore, this phase of pupil activity should be encouraged.

Another problem is to avoid making the piano class a series of short, individual lessons. It is especially difficult to give extra help to the slow pupil without interrupting the class lessons. The teacher's aim is to keep every child purposefully occupied so as to keep alive his interest at all times. The device of drawing the whole class into the discussion of a difficult problem with a demonstration of how to solve it, maintains a unifying influence upon the group. Often the quicker student may be called upon to help the backward one. This situation

will provide mutual benefit to both pupils—and to the teacher as well. It may solve the problem of discipline which often comes from the more intelligent child, who possesses the active traits of initiative and curiosity, and who, if he is not kept busy, is likely to upset the class by diverting the attention of the pupils from the lesson. The ideal situation calls for controlled freedom instead of repressive discipline with unnecessary restrictions which arouse resistance in the pupil. If the teacher can direct the class into satisfactory phases of experience, discipline will not be a problem.

The natural concern which parents feel for their children's musical progress often causes them to interfere without realizing that by imposing their adult values on the child's experience, they are destroying much which the teacher is endeavoring to build up. They expect rapid and spectacular progress and fail to understand that the building of a wholesome attitude toward musical study and the enjoyment of a broad musical experience not only gives more satisfaction to the child and meets his present needs, but also contributes most effectively to his future growth.

Probably the greatest problem which teachers and parents have to work out is the question of practice. Parents feel that the child does not spend sufficient time at the piano and they either resort to force, nagging, or bribery—all of which eventually antagonize the child and confuse the learning situation. Too often, overanxious parents thrust unwelcome help upon their children. Of course, if the child voluntarily asks for help, it should not be withheld; but in giving aid the parents are apt to work out the problem instead of leading the child to discover the solution.

Voluntary and motivated practice brought about by the child's own desire to achieve a goal just beyond his present attainment, realized through a definite plan of action, with freedom to work it out in his own way, is the most valuable practice. Instead of arbitrary practice periods, help the child realize that the quickest way to reach his goal, which is no doubt a performance which can compare favorably with that of his classmates, is by intelligent practice. Thus, he will cultivate self-direction and responsible action and form desirable habits of work. The teacher's responsibility is to see that the standard of class performance is kept on a high level so that the pupil will not be satisfied with haphazard and mediocre preparation. Recitals and opportunities for public appearances scheduled throughout the year and participation in school musical activities such as orchestras, and accompanying for school singing, offer an incentive to accomplishment.

Let us again consider the parents and the best method of gaining their coöperation. Invite them to visit the class occasionally. Seat them unobtrusively in the classroom so that the children will not be so conscious of their presence that the spontaneity of the class will be lost. They will no doubt be surprised to learn that there has been a vast change in method of piano teaching. Instead of pouring in dry facts and subjecting the pupils to unmotivated drill which they endure passively, the teacher is leading a lively group of children to discover knowledge, with freedom to explore and create. Let parents see that the class is a musical laboratory experimenting with music. Encourage them to help the child; first, by providing pleasant conditions for his practice—namely, a good instrument and freedom from distractions; second, by creating an active musical interest in the home through performing and making a game of listening to good radio programs. Speaking of the beauty of music and of the pleasure it gives to both performer and listeners will subtly mold the child's attitude. If parents show appreciation of what the child accomplishes and encourage him with sin-

cere praise and constructive criticism, he should experience satisfaction and thus receive an impetus to greater endeavor.

The limited class time in which the teacher expects to integrate all phases of musicianship and give the class a well-balanced musical experience presents a problem which is only met by an economical organization of class procedure and a definite plan of pedagogy. There must be a clear aim in view for each lesson, thus avoiding waste of time and energy by random activity. The objective is to build skill in reading, technical proficiency, appreciation of different styles of music with an intelligent interpretation of each, memorizing ability, a working knowledge of theory which includes ear training, harmony and form, and creative work in transposition and original compositions. It is often advisable to stress one particular phase at each lesson, always keeping in mind that emphasis be placed on performance. Vary the class activities so as to avoid monotony with the resulting fatigue and lagging interest which it engenders.

The constant search for teaching material of high standard which will meet the needs and desires of the pupil at every level of advancement, is another point we wish to consider. First, it should be as interesting as possible so as to give him immediate satisfaction, and not too difficult technically for each pupil to accomplish some degree of success. It must be diversified so as to give a wide and varied experience with piano literature and cover every element of technique and interpretation. Examples of the folk songs and dance tunes of various nationalities, compositions by the masters in simplified form, pieces representing different periods in music history, examples of homophonic and contrapuntal music, as well as pieces which work out technical problems, are all available in easy grades which can be mastered by class pupils.

A final problem which we wish to consider is that of class continuity, holding the group together until they can begin to see tangible results of their music study. If the teacher is well aware of the changing motivation which accompanies the various stages of development and realizes that progress involves the changing of goals and the means by which they are realized, he will be more capable of holding a reasonable proportion of his pupils. To sum up briefly, the first period includes the shaping of the child's impulsive action and desire for expression into an attitude of interest and the forming of a background. The second stage is a period when the pupil becomes aware of music as worthy of serious study because it gives him varied social satisfactions, such as playing in recital, orchestras and other group tie-ups. The third period calls for more purposive action. He takes an attitude of serious interest and seeks to develop thoroughness and skill. The interrelation between these stages must be considered and the teacher should remember that the experiences of one level modify the others—that later viewpoints are molded by attitudes formed at the beginning. We, as class piano teachers, have both an opportunity and a responsibility to influence each pupil's lifelong response to music, whether he be a potential teacher, a composer, an artist, or a cultivated listener.

THE STATUS OF CLASS PIANO TEACHING IN TWENTY-FOUR SELECTED SCHOOL SYSTEMS

CITY	No. of Schools	Total Enroll.	No. Pupils per Class	Teacher Requirements	No. of Teachers	Salary	Supervised?	Curricular	Method	Tuition	Report Cards	Course of Study? Length?
Ann Arbor, Mich.....	All Elem. 3 Jr. High	80%	10	Teacher from Sch. of Music No Degree	1	Paid by Board of Education	Only one teacher	Extra-Curricular	Teacher's own		No	Yes
Atlanta, Ga.....	All	260			15	Tuition	Yes	Extra-Curricular		25c		Yes—2 years
Baton Rouge, La.....	Working toward classes offered free during school, teachers to be paid by the Board of Education.											
Birmingham, Ala.....	All	760			11	Tuition	Yes	Extra-Curricular		\$2.00 per mo. \$4.50 H. S.		Yes—2 years
Charlotte, N. C.....	All	350			3 Part-time	Tuition	Yes	Extra-Curricular		25c		Yes—2 years
Chicago, Ill.....	250 Elem. 2 High Sch.	3200	12	Certified by one of 2 Systems		Tuition	Yes		Pro-gressive	25c	No	Yes thru 8 grades
Cincinnati, Ohio.....	64	1000-	5-10	Training in Piano Methods Req.	32	Tuition	Yes	Extra-Curricular	Pro-gressive	25c	In some schools only	Yes—6 years
Cleveland, Ohio.....	70	900	6-8	Must Have a Degree		Tuition	Yes	Extra-Curricular	Pro-gressive	25c	Yes	Yes
Des Moines, Iowa.....	All	600	8	Summer School Every Year a Degree		Tuition	Yes		Correlated with choral music work		No	Yes—2 years
Detroit, Mich.....	Cass Tech. H. S.	350	22	Same Req. as other Teachers	3	\$1200-\$1900 per year	Yes	Curricular	Pro-gressive	None	Yes	Yes—5½ years
Kansas City, Mo.....	All Elem.	700	10	Class Ex-pertence		Tuition	Yes	Extra-Curricular	Pro-gressive		Yes	Yes—2 years

Lincoln, Nebr.	Elem.	400			Regular Music Teacher	2	Tuition Paid by Board of Education	Yes	Classes during school	15c	Yes—6 years
Los Angeles, Calif.	Jr. and Sr. High School	50 classes 1000				30		Yes	Curricular	None	No—2 years' class work
Louisville, Ky.	Elementary and Secondary	300				8 Part-time		Yes	Extra-Curricular	25c and 35c	Yes—2 years
Memphis, Tenn.	All	261				14		Yes	Extra-Curricular	25c	Yes—3 years
New York, N. Y.	148	1257	7	Former Train. and Exper. Exam. Given			Tuition	Yes	Extra-Curricular	Con-servative	No
Norwood, Ohio.	5	225	8-10	Class Teacher Required		5	Tuition	Yes	Extra-Curricular	Pro-gressive	Yes—6 years
Omaha, Nebr.	28 Elem.	498	15	Previous Ex-perience		11	Tuition	Yes	Extra-Curricular	Pro-gressive	Yes—3 years
Pittsburgh, Pa.	70 Elem. 6 Jr. High	2000	10-12	Class Ex-perience			Tuition	Yes	Extra-Curricular	Pro-gressive	Yes—4 years
Richmond, Va.	All						Tuition	No	Classes during school	25c	No
Roanoke Rapids, N. C.	No Classes, but private instruction given during school time.						Tuition				
San Francisco, Calif.	4 Junior H. 3 Senior H.	375	20	Regular Music Teacher			Tuition	No		None	No—1 year offered
South Bend, Ind.	6	160				2	Tuition	Yes	Extra-Curricular	20c	Yes—1 year
Washington, D. C.	15	310				15	Tuition	Yes	Extra-Curricular	\$8.00 for 30 lessons	Yes—3 years

[The data in this tabulation represent a composite of information gathered by Olga E. Prigge, and Mrs. Blanche E. K. Evans of Cincinnati, Ohio, in surveys of selected cities conducted for the piano class committees of the North Central Conference and Southern Conference in 1939. In their surveys, Miss Prigge and Mrs. Evans collaborated in order to secure information which would typify the status of piano classes in the schools of cities of various sizes and in various parts of the country. Obviously, the school systems chosen for this purpose are those which have no special piano department. This report, therefore, is intended to present a cross section view of current practices in class piano teaching. It does not purport to indicate the status of class piano teaching in the schools of the United States.]

SECTION VI

VOCAL MUSIC

MUSIC EDUCATION THROUGH CHORAL EXPERIENCE

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SPECIAL CHORAL TECHNIQUES

REHEARSAL ROUTINE OF THE A CAPPELLA CHOIR

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tone work in elementary grades

VOCAL MUSIC IN THE CHURCHES

GREGORIAN CHANT

MUSIC EDUCATION THROUGH CHORAL EXPERIENCE

GEORGE HOWERTON

Director of Choral Activities, Northwestern University, Evanston, Illinois



IT IS HIGH TIME that choral directors take stock of their methods and techniques to discover what educational values exist in them and where educational weaknesses may lie. One of the chief weaknesses to which all of us, as choral directors are prone, is a tendency to rehearse performances rather than to furnish educational experiences. There is to be noted in somewhat considerable degree an overemphasis on virtuosity, on stunting, on the production of a startling effect calculated to impress an audience. It is to be conceded at the outset that public performances are necessary for many reasons: to stimulate the work of the student, to demonstrate to the community the type of work being done in the school, to arouse community support. However, in our eagerness to produce effective public programs, we are dangerously close to losing sight of the real aim of music education.

The primary object of music education should be to bring music to the student in such a way that it shall become an integral part of his life. One of the fallacies in the thinking of the layman in regard to music—when, and if, he *does* think about it—is to regard it in what one writer calls a “compartmentalized” fashion. That is, he thinks of it as utterly removed from active human life, as some remote, esoteric subject which exists of and for itself, possessing no vital connection to the life of the average man. We as musicians readily recognize the error of the idea, but as music educators we do very little to correct it. It is one of our first tasks as educators to interpret music to the student in such a way that he shall see it as a normal part of his everyday life, functioning regularly in his daily existence.

We must show the student that music has always stood in intimate relation to the life around it; that music, the art, has always grown directly out of the life which produced it; that it is a reflection of the age from which it has come. In singing the folk songs of Russia, the singer should recognize them as an expression of the civilization out of which they arose. He should know something of the social and political scene of that vast country, something of the economic conditions, something of the governmental policy which aided in the development of a basic psychology such as that underlying these tunes. Knowledge of the geographical and climatic conditions of the country and of their effects upon human life and activity is of great assistance toward a thorough understanding of this literature. In singing an art song by Schumann or Schubert it is imperative that the performer be familiar with the romantic movement and with its mode of expression as found in Germany and in Austria. An understanding of the essential characteristics of romantic music and of its close alliance with the literature of the time are vital to any real appreciation of the song writers of this period. In order fully to comprehend Beethoven and his symphonies one must be cognizant of the influence which the political life of the time had upon him—how the energies released by the various revolutionary movements of the day found expression in his music. Something of Beethoven's revolt against currently-held notions regarding the social status of the musician, his battle to obtain recognition for the musician as a man, his determination to win acknowledgment for the musician as an individual—all these throw more than a little light upon his music.

Not only must the student be led to perceive that music is a reflection of

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the thought of any age, but he must also realize that it is only one of several media employed for the expression of that thought. He must be made aware of the common bond which exists between music and other culture expressions. He must be able to perceive in music, tendencies which are evidenced in literature, painting, sculpture, architecture, and kindred forms. Mozart's music becomes much more clearly intelligible when considered as a reflection of the life of its time, as a typical expression of the gay and light-hearted Austrian courts of the period. But its charm is more than ever enhanced when one can see its close relationship to the architecture of the day, the furniture popular in that era, the type of costume worn. In connection with the study of this music, it would be well to consider in class illustrations of some of the fine architecture of the time. Good colored prints of works by such men as Fragonard and Watteau or by any of the better painters of the rococo period should be studied and recognized as an embodiment in art of the same spirit which inspired the music of Mozart. In studying the music of Debussy some consideration should be given to a similar influence in poetry—that of symbolism—and a few carefully selected examples of some of the writing by the symbolist poets should be read in class. At the same time, copies of some of the work of the French impressionistic school in painting should be exhibited and certain characteristics common to the literature, the art, and the music of the time should be noted. In singing the works of the Netherlands school, the parallel between that music and Gothic architecture should be brought out. In order to appreciate their music to the utmost one must understand something of the Netherlands themselves—their bustling good health, their flourishing commercial enterprise, their state of physical well-being, their remarkable vitality and activity. Such an understanding not only enriches a student's cultural experience, which should be the fundamental aim of all music training in the schools, but it results in a performance that is more meaningful and intelligent, not only to the performer but to the listener as well.

Another defect resulting from our tendency toward overemphasis on performance is that we are attaching much too great an importance to technique. We will assume at the outset that technique is to be taken for granted. If any performance is to be effective, technique necessary to render it so is a prerequisite of course; it is a major presumption. However, to quote Mlle. Boulanger, "Technique must not interfere with emotion." And that is just what it is doing in altogether too many instances; it is interfering with emotion. Mlle. Boulanger goes on to say, "If man is *only* intelligent he misses the essence of art." In our desire to turn out programs which shall be characterized by a fine degree of finish and polish we have emphasized that aspect of singing, in many cases, to the almost total exclusion of any emotional feeling. We are missing the essence of art. Altogether too many choirs are to be heard nowadays whose technique is flawless, but whose singers very evidently have absolutely no understanding of the spirit of the music and no feeling for its meaning. Russian liturgical anthems, Negro spirituals, sixteenth century motets, Bach chorales, twentieth century tone poems, Elizabethan madrigals are all sung with the same tone color and with the same unvarying modes of expression, both vocal and facial. It goes without saying that emotional expression must never be carried to the point where it might become maudlin or might appear ludicrous to an audience, but both in the singing itself and in the faces of the performers there should be an indication that the singer has some perception at least of the inner content of the text. I do not, for a moment, wish to be understood as even implying that any emphasis should be placed on facial ex-

pression. One should never think that in order to sing well he must indulge in facial contortions or gymnastics—nothing is more horrible to watch than that display of muscular movement known to movie people as “mugging.” Whatever appears in the countenance should be natural and automatic; it should come without any conscious bidding, and it will come if the singer has studied his music and his text thoroughly. On the other hand, nothing is more monotonous to watch than the performance of singers whose countenances never change, who maintain an attitude of wooden immobility. That impassivity is all too prevalent in the choral work of today. Look about you from time to time and observe for yourself. Of course, to quote Mlle. Boulanger once more, “One must not be blinded by emotion.” Technique and emotional expression should be joined together. Neither should have precedence over the other. Expression must give warmth to technique; technique must clarify and make expression intelligible. There must be a perfect balance between the two.

If those of us who are choral directors are to justify ourselves as educators, which it is our obligation to do, we should broaden our own cultural outlook. We should be ourselves students of history, of literature, of art, of the social scene itself. We should read widely and thoroughly in all of those fields from which we can draw enrichment not only for our work, but also for our own personal lives. We should be able to recognize in all of these fields principles which can be applied to our own work in music. We must adopt a much wider viewpoint; we must view a larger landscape. Many of us look out on altogether too restricted an area. Not only do we not look beyond our own field, but we look in only a few corners of that field. Let us take for a moment the matter of choral repertoire. The selection of material now in current use by singing groups is far too limited. Many of our choral directors confine themselves to the music of two centuries—the eighteenth and the nineteenth. Pre-Bach music is totally unheard of and utterly unknown in a great number of communities where there are in existence choirs capable of fine performance. Too many of us use nothing showing any tendency which has developed later than 1900. The fact that a piece of music has been written by a man living today does not necessarily mean that it is a modern composition. In many cases it is thoroughly romantic—as completely nineteenth century as any of the mawkish, sentimental novels of that period with which we would not consider wasting our time. We should examine our contemporary music carefully and we should include from time to time examples of work illustrating all of the important trends in composition. Insofar as we are able we should choose our programs so that in the space of whatever period of months or years it shall be possible for a student to sing under our direction, there may be afforded to him the experience of singing music from all of the great representative choral schools.

On the other hand, many of us err in another direction in this matter of the selection of material. In our anxiety to build up a program which shall show examples of the work of various great masters, we often appear to choose compositions simply because they were written by recognized personages and not for any intrinsic merit in the works themselves. It would seem in many instances that the conductor has selected his program with a view to the right-hand column on the printed page, rather than with any consideration of the music itself. We have done Bach, especially, a great injustice in this matter. In order to have Bach represented on our programs we have time and again

chosen selections totally unsuited to the particular group using them. Often these compositions cannot conceivably have been written with any idea that they would ever be attempted in the medium which is employed. We not only do Bach an injustice in such an instance, but we work an injustice upon our audiences, upon our singers, and upon ourselves. Even the best music, when poorly performed in a medium for which it is unsuited, will likely produce only an unfavorable reaction on the listener. The singer himself instinctively knows whether the number he is doing is suited to his capabilities or not and whether he can reproduce it in such a way that it shall give him satisfaction. The forcing on students of compositions which they can never be led to perform with any feeling of personal pleasure to themselves will not only fail to increase any enjoyment on the part of the student in the performance of good music, but it will likely result in the setting up of an antagonism to this type of music which will last throughout life. As for us as directors, we are doing no one any good, least of all ourselves, if we compel ourselves to work with material which we do not enjoy but which we feel we must do through a sense of duty. We should be especially careful in the selection of music of the pre-Bach period. Much of it is thoroughly effective and can be presented so that it is an experience of delight to audience, to student performer, and to conductor. But much of it is of the type of the museum piece. It is interesting historically; it is curious and intriguing, but its place is in the study of the historian and the scholar; its place is not on the public program of a choral group in an educational institution. In our search for material we must not only take into account the purely technical aspects of musical worth, but we must also anticipate to some degree the audience reaction. In this connection I am reminded of a statement by Hugo Leichtentritt in his volume *Music, History, and Ideas*. Dr. Leichtentritt, in writing of Stravinsky, says, "He never forgets the natural demands of the ear; he is never indifferent to acoustical effect." Therein is to be found one of our common mistakes in regard to the selection of material, particularly of the music of this early period. We forget the natural demands of the ear, and—if we are not indifferent to the acoustical effect—we at least do not think enough about it. We must consider the aesthetic effect of a composition and we must know our audiences well enough to gauge beforehand, at least to some extent, what the result will be on the listener in question. Admittedly, all audiences do not react alike. The factors of training, background, and experience are involved to an enormous extent. But we must study our audiences carefully, we must consider our compositions well, and then make such selection as can be counted upon to register at least a reasonably satisfactory aesthetic impression.

One might suspect that we, as choral conductors, are somewhat lazy in this matter of program building. It is so easy to use the same thing someone else has used, and it saves us an immense amount of time and trouble if we employ those things which we know have found success in other conductors' hands rather than seek out new selections for ourselves. We are either afraid to strike out on our own or we are too indolent to do so. It does not follow that because a composition is good, every choir in the country should sing it; there is a wealth of material available which is little known and which is worthy of the attention of any individual if we will only exert ourselves sufficiently to dig out these things from the mass of much that is mediocre and dull. We do not look far enough or long enough. To ferret out compositions which are of sound musical worth, which represent as far as possible all of the great schools

of choral writing, which give pleasure to listener and to performer alike, is a great task. It is a tedious and onerous labor. Many compositions must be examined, and examined carefully. Much that is worthless must be weeded out, much that may be sound musically but may not be possessed of sufficient appeal, much that may be unsuitable for performance by our own groups; but, in the process of weeding out we shall find ourselves growing immeasurably, we shall find our knowledge widening and our understanding deepening, and we shall be producing programs fresh and new, and stimulating to all concerned.

As educators, we choral directors have failed lamentably in another respect. It is generally recognized today that one of the cardinal aims of education should be the inculcation of desirable attitudes—such as shall render the individual a valuable person to his community—a good citizen, in other words. We seem to have lost sight of this cardinal principle. Our whole aim apparently has been to impress the other fellow—to show him what wonderful things we can do, how much better our group is than his own. It does not occur to us that we should teach our students not only to take pleasure in their own activity but to take pleasure as well in the activity of others. Our singers should be taught to listen actively and intelligently to the singing of groups other than their own; to derive satisfaction from the good performances of other groups; and to acquire that attitude of mind indicated in the definition of the word “appreciation” as found in Webster’s *Collegiate Dictionary*, “to estimate justly; to make a critical estimate, especially a sympathetic one.” Our neglect of this factor of appreciation has perhaps been one of the chief causes for that criticism of which we have been hearing a great deal recently—especially from church choir leaders and community choral conductors—that the schools are turning out singers who are choral snobs, singers who maintain an attitude of superiority and of complete indifference to any choral work, or even musical work for that matter, beyond the performance of their own particular groups. These critics have gone on to say that it has been impossible to interest graduates in the local choral situation—they will have nothing to do with it; and these directors seem to feel that the reason the graduates will have nothing to do with it is that they feel above it. It is to be granted that in many instances the work of the schools is on a much higher level of achievement than that of the various community organizations. However, we fail miserably in our task as educators if we do not send our graduates out so fired with enthusiasm that they shall be eager to take their places in the local groups and to do what they can to bring the work of those groups on to a higher plane. How will local music ever be any better if the people who have had the best choral experience, background, and training do not participate in the community projects? Our students must be taught to discriminate, “to make a critical estimate.” They should recognize good work when they hear it as well as bad; and they may see all too clearly the deficiencies in their church or community music, but they should be taught to make an estimate that is not only critical but also “sympathetic.” One does not need to gloss over poor work; he can recognize it as such, but he should recognize it sympathetically; and he should cooperate in any activity which may contribute to the improvement of the local product. Certainly, a singer who graduates feeling that his choral work is over and that since his school experience has been so fine, he never cares to sing with any other group, has missed the whole point of education in music—which should be the introduction of a student to an activity which shall

be of great service to him in later life. If music training exists only for the results it can accomplish in the brief span of an individual's school life, its maintenance can hardly be justified. Our students should leave school with the intention of working in whatever community musical groups they can associate themselves with, and they should be filled with the desire to do all in their power to assist in the development of the community taste, in the support of the community groups, and in the advancement of the local standard.



UNUSUAL PROGRAM BUILDING

GEORGE F. STRICKLING

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AS THE CURTAINS PARTED on the large stage, there stood revealed a very complete living-room scene, with sofas, coffee tables and silver service, floor lamps, upholstered chairs, a decorated Christmas tree, grand piano and rugs. Where was the robed choir that a few minutes before had been singing on their platform before a beautiful cathedral setting? There they are, standing and sitting about the room in informal mixed groups, all of the boys in tuxedos and the girls in evening gowns of all shades. And they sang this secular part of their program as well in this scattered position as they had the first part upon their platform.

Where is the choir director who has never said to himself, "How I wish I could do something different in the way of presenting my singers!" I'll admit I thought about it many times, and at last screwed up sufficient courage to step out in the above setting four years ago. Our large audience seemed to be about equally divided as to the experiment. Some thought it very appropriate; others felt it was a bit too much like a musical comedy setting. The singers? They were thrilled with it, as any youngsters would be. Last month our choir sang concerts in Toronto, and in our second part we sang all of our secular songs in formal attire. The first half of the concert, consisting of sacred songs only, found the choir in their gold and black robes. One of the newspaper critics wrote this about the last half: "The second part of the program was another astonishment. The curtain disclosed the stage filled with young people in evening dress, as though at a dance. A fashion expert of the gentler sex might do justice to a description of apparel worn at this gathering. To a music-loving male, the scene was exceedingly beautiful. Yet for all its display of color and fashion, there wasn't a trace of exhibitionism in it. Dignity and restraint were as marked here as in the surpliced picture of the first part. And this graceful company sang as they moved easily about the stage, sang like youth inspired, sang with a technique that instrumentalists of famous dinner orchestras might envy."

Later in this same program, when the singers were doing the *Czecho-Slovakian Dance Song*, they further startled the audience from their complacency by executing a few dance steps in the course of the song. The words "now advancing, now retreating," and "seize fair maids and twirl them around" received suitable action, and when the altos sang "Now, my dear, be kind to me," appropriate facial expression and gestures fitted in perfectly. What could be more natural in a folk dance number than a few graceful movements of the kind just mentioned? And what did our Toronto newspaper critic write about

that? "In another number they danced as they sang, danced with lissome rhythm of joy-in-life that has no ugly accent."

I can hear comments rising all around expressing consternation and bewilderment, with people wondering what all this is going to lead to, with musical comedy settings and dance movements in a choir program. It is going to lead to this, my friends, that choral music in the future will proceed on a more modernized and liberalized basis, and the joy of singing will not only be present in the performers, but will also instantly communicate itself to the listeners until everyone will be thrilled by what has just taken place. Again quoting our Toronto critic: "It was an experience that sent the music lover home with half a hundred new emotions and reflections taking shape in heart and head."

But was our performance an innovation? Not exactly, for I remember our beloved Hollis Dann, in 1928, having a very visible demonstration of the "earthquake rocking" in Chadwick's *Mexican Serenade*, and at the close of the same song the girls going to sleep very gently and beautifully upon the shoulders of their neighbors. And just last month, the very staid and dignified Boston Symphony Orchestra, in Carnegie Hall, New York, had all its players in period costume while they played the Haydn *Farewell Symphony*; and for the next part, *Daniel Jazz*, a modernistic back drop showing Daniel in the lions' den was used and the players were in white dinner jackets. And how about program building—to place classical Haydn next to jazzical Gruenberg? Just about as startling as having our venerated F. Melius Christiansen perform Allegri's *Miserere Mei Deus* and follow it with the *St. Louis Blues* in one of his St. Olaf programs.

One of the hardest problems that faces every successful concert program builder is that of selecting material. At this time of year I begin to pore over hundreds of new octavo publications that have come to my desk during the past months, seeking something novel, engaging, new in form, that will bring variety and a "differentness" to my concerts. An "element of surprise" should be present in every program. Choral programs quickly become stereotyped in form because, thus far, the choral director has not gone ahead with the fearlessness that characterizes our instrumental brothers and used modern compositions. At a recent National School Music Clinic held at the University of Illinois, the Illinois bands played nearly seventy-five compositions, half of which were in manuscript and the largest percentage of the balance either new arrangements or new compositions dated after 1900. While at the vocal session of the same clinic we heard no choral music that had been composed since 1900.

Do the majority of our choral directors feel that the choral sun rose and set with Palestrina, Bach, the madrigalists, and the Russian church composers, or have our publishers ignored modern tendencies and requirements for 1939 choruses? I am inclined to think that both conclusions are correct. Our choral directors have been so bound with the classical traditions that they have been content to select their material only from the previously mentioned sources, fearing that if they used any songs composed since the Civil War, they would be criticized by their fellow directors. Knowing this backwardness on the part of our choral leaders, the publishers have taken their cue from them and continued to provide only compositions in the classical manner, mostly prosaic four-part arrangements. The instrumental director can play compositions by Gershwin, Romberg, Friml, Grofé, and others, arranged in the finest modern manner, but it has been only within the last few months that the choral director could find anything comparable printed for him.

Some years ago a professional arranger made a typical radio arrange-

ment for my choir of the popular ballad, *When Day Is Done*. Four years elapsed before I had the temerity to use it with the Cleveland Heights A Cappella Choir. Our choir had been well known for the conservativeness of our programs up to that time, but then I decided to take the plunge. This arrangement provided the hardest test the singers had ever had, for the musical harmonies were so vastly different from those they had previously experienced that it was a difficult job to learn the music. Needless to say, the singers were more thrilled with that song than any other on the program—and our audience responded similarly.

That others are giving serious thought to our choral programs comes to our attention more frequently through our journals and books. In the December (1938) *Music Educators Journal*, Otto Miessner raised this question, "Is the youth of today being introduced to too much music of a foreign flavor and of a bygone day?" And later he says, "Is the music of the medieval Italians, early English, and Russian church composers the music best suited for our high school singers?" Pertinent questions, these, and perfectly proper. In the February (1939) issue of the *Journal*, Alton O'Steen, of Ohio State University, heads an article, "Swing in the Classroom." He says, "The zealous teacher, lover of the finest in music, often forgets that he too passed through the Nevin-Tosti period. He forgets that sometimes the only way to Paradise may be through the desert."

Few of us will offer any objection to the merit of the madrigals, which were love songs of the sixteenth and seventeenth centuries written in the musical style of that period. But there are many who will instantly jump to their feet with a club to knock down any one who has courage enough to have his singers perform a love song of that period, arranged in a modern style. He admits freely enough that the madrigal is a worth-while musical effort, with its *fa-la-la's* and love-frustrations of Damon and Clorinda three hundred years ago, but a love song written by any of our modern composers just *couldn't* have any musical merit.

Well, can it? The answer is "yes"—a thousand times "yes." Did Koussevitzky turn down *Daniel Jazz* because it was written in this century and was frankly popular in style? The d'Oyly Carte Opera Company has always been the very quintessence of Gilbert-Sullivan, but has their wonderful company ever attracted people to the theater the way the colored WPA *Mikado* troupe packed them into their Chicago and New York shows?

What does a number like *When Day Is Done* have in the way of musical merit? In the first place, it has a lovely melody that has completely won for itself a lasting niche in the hearts of melody-loving people; and after all, melody is one of the fundamental qualities of music. Then it was written by a European, and that should carry much weight with those directors who think music by foreign composers superior to that of American writers. Secondly, the arrangement used was in eight parts throughout, with two other melodies woven into it, and with some very difficult chord progressions—easy enough for trumpet and sax players, but quite hazardous ventures for the amateur singer. Musically, this song presented as much material for music education as any other that could be named.

Should we include material of this kind in our concert programs? My answer is again "yes," and from now on my groups will present at least one such number in each annual concert. Too many of our directors feel that they are missionaries, and are imbued with the idea of "educating" their audiences, stuffing them so with museum pieces that they never return for a second "exposure" of education. I feel our programs are a form of entertainment, and that our cus-

tomers have a right to expect something that is easily understood and more or less familiar. Sousa's great reputation rested upon his keen sense of what constituted a concert program. For the Sousa audience there was always some number that would appeal to the appreciation level of each person present. He was not too proud to play "down" to his audience, but the person whose appreciation level was no higher than a march received an unconscious education by listening to the better musical numbers. Eliminate the marches and he would not have been in the audience.

At this point I wish to quote a paragraph from a recent book published in London, called *Let's Get Up a Concert*, by Rodney Bennett and H. S. Gordon. "By the way, when you appear in public, do sing to please the listeners more than yourselves. Do not feel bound to let off X's affair in twelve unaccompanied parts; or, if you do, be merciful and offer a consolation prize. One may be a good musician and yet not get too superior to appreciate *Sweet and Low*, *Water Boy*, *The Lost Chord*, and others. Do have a few light and humorous numbers in your repertoire. Make people happy through your singing, and don't worry much about educating them."

At the Christiansen Choir school in 1937, a survey of choirs and choir material was made. The type of music used disclosed that sacred music predominated. Another result noted was that the modern popular song was used in only a small percentage of the schools. But, sixty-four per cent of the directors admitted a liking for the better type of popular song, and it was implied that more of these songs would be used if suitable arrangements were available. Songs like *Oh Man River*, *Without a Song*, *Stardust*, and others are all right if we directors will only look through the lower part of our classical bifocal glasses once in awhile.

Our school singers are wonderfully patient people and good sports, working hard day by day on music that is quite frequently beyond their comprehension and often very uninteresting to them. Where is the school child that has the slightest understanding of the "mystery" so often spoken of in the Russian cherubim songs? The director attained his appreciation of good choral music through a system of years of education, yet he expects his wards to accept his enthusiasm for these songs without any other background than their meager school experience. Why doesn't he recognize, however, that these boys and girls have been thoroughly impregnated with the music of *their* period, popular songs. Take one of these songs dressed up in a real serious musical arrangement, and let them sing it? The singers will rise up and call him "blessed" as soon as he does, and it will make him a more human being.

We should make sane and wise use of these popular songs—and we should also use more instrumental aid in our choral programs. Any band or orchestra program will be enriched by adding a vocal solo or chorus, and the same effect is possible by adding instrumental to vocal. There are now available many octavo arrangements for violin, piano, and mixed voices that are very interesting and that will provide a suitable variety to a choral program. At a recent choral festival, one of the numbers was the Schubert *Ave Maria*. With ten good violinists playing the melody, piano or harp accompaniment, and 500 singers providing the choral background, it was very effective. Variety and color can be stepped up by having a string bass play along with the basses in certain pieces—particularly of the folk song type. Adding a thirty-piece orchestra to Schubert's *Die Allmacht* is another way of combining choral and instrumental forces for a rich experience.

Let's get variety and spice into our choral programs. If you consider your

work with your singers as purely educational, keep them in the classroom and don't present them in public; but if you feel that your efforts are of both educational and entertainment value, then you are justified in presenting these groups to the public. Give the singers a break, as well as your audience, in the material you choose for *them* to sing and to hear. The singers' taste will improve with age, just as yours did through age and education.



CHORAL FADS AND JITTERBUG FANCIES

NOBLE CAIN

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A FEW YEARS AGO the a cappella fad started in the schools. Now, *Webster's New International Dictionary* defines a *fad* as "a custom, an amusement, followed for a time with exaggerated zeal; a craze." So when I use the term *fad*, I do not believe I have digressed from the true meaning. Of those definitions I am particularly struck with the phrase, "followed for a time with exaggerated zeal," because it seems to me that this is exactly what happened to our a cappella movement in the high schools. In that exaggeration and zeal I am happy to have had a small part, and I truly believe that the pioneer work that was done was productive of great good throughout the country; certainly choral music received a great impetus as a result of the intensive development of a cappella singing.

But in our zeal many of us went too far, until we began to think and to preach that there was no music that was good unless it was a *cappella*. I still believe that this particular style of singing constitutes the highest form of the choral art. I still believe that we should develop a cappella choirs to the highest point of perfection possible, much the same as the athletic director develops a football team, even though he has other kinds of athletic activities on the program. *But when we give all of our time and attention solely to the promotion of an a cappella choir, to the exclusion of other forms of choral singing, we are carrying it too far.*

We have already carried it too far in the matter of uniforms and certain enforced attitudes of pious demeanor on the part of our little singing angels. Church music forms a great part of our a cappella literature, but that is no reason why we should compel our boys and girls to adopt an ecclesiastical mien and a holier-than-thou stage bearing, and to memorize and go through long motets with the precision of a puppet show. It seems to me that we often lose the *spirit* of the singing in our endeavors to have the *notes* and the mechanics of the music done well. Many teachers have done so much of this church music that there are not only complaints regarding the monotony and limitations imposed, but there is also beginning to show up a school of the other extreme! This school of the other extreme is deplorable, but it is a natural reaction to the oppressed-mechanical-perfection school of choral singing. Already we are beginning to hear good and tried and true teachers of our American high school youths, who are coming out boldly with the suggestion that boys and girls of this "modern" age be allowed to sing popular love songs as part of their regular school work. Of course these good friends are sincere. They make the observation that such popular love songs are part

and parcel of the lives of the present-day boys and girls, and that all they need musically is to be dressed up a bit in modern and "smart" arrangements. That will make good music and good material out of them—so they say!

Recently, I have had a number of conferences with some of the leaders in this popular music school of thought. Their contention is that much of the music handed to our boys and girls is too stodgy, mildey, solemn—and too difficult. True—but there is no need to use music that is beyond the vocal and technical range of students—or that is uninspired. But isn't the lack of inspiration often due to the teacher who is drilling the chorus? I cannot feel that "popular" music commands attention of boys and girls because the great masterpieces in musical art are *inherently* lacking in inspiration. More likely, too much black-robed a cappella treatment, and too little really inspired teaching and directing are to blame for any tendency on the part of students to turn away from serious music to swing. None of us believes that Shakespeare should be thrown out of the schools in favor of *True Story Magazine* articles. The fact that the *True Story Magazine* articles may even be part and parcel of the young people's lives does not justify our presenting it to them for a daily fare. On the contrary, a good teacher makes Shakespeare interesting and living and vital.

I would not turn "thumbs down" on all popular music. It may be quite amusing and recreational, and it often has its place. So do the comic sections of the Sunday papers. The well done comic caricature section is really a work of art. But on what plane? On the plane of pure and simple recreation and amusement. A boy or girl who saved all the comic section issues of the Sunday sheets until a large pile of them was on hand, then read and reread them, giggling anew with each reading, would be considered a fit subject for a brain tester. The boys and girls who sing and play swing music are really enjoying themselves with what we may call the comic sections of musical literature. But is it *education* to bring forth any of these asinine subjects and actually incorporate them in our daily teaching material, or even to give serious consideration to such a procedure? I think that to desert the great and rich field of literature and to go out into the popular ballyhoo world of commercialism in order to bring to our boys and girls the claptrap that is to be found on all hands, is to desert our true calling as teachers. And I venture to assert that if we teachers do start to cater to the jitterbug craze, we will find ourselves, sooner or later, out of jobs. If the taxpayers do not put us out for teaching drivel to their children, then the old law of compensation will see that we eventually get what is coming to us!

Someone says, "Is there any real danger that this popular music craze will actually get into our schools?" The answer is that not only is there danger, but that it is really happening today in many schools. We frequently hear imitations of certain popular radio stars and certain popular dance bands reflected in choral and instrumental work. The often pleasant-sounding effects—perhaps basically due to "un-vocal" habits—of a popular radio group, are copied by school singers; strange harmonies creep in; and various object lessons in bad taste are being presented or tolerated in the name of music education. How many "Amen's" have you heard recently, by otherwise good choirs, where the singers closed their mouths and hummed the final "n"? This is perversion of true choral and vocal art and comes from the aping of certain radio artists. Are the effects beautiful? Of course they are—when used with discretion. But we have choirs humming consonants almost con-

tinuously. In true vocal art we sing the vowels and use the consonants only for attack and release of the word.

But introduction of jazz effects into our serious choral work is only the first step. The next is the introduction of popular songs. High school people are being taught such songs as *Ol' Man River*, *Night and Day*, *Lover Come Back to Me*, *Flat Foot Floogie*—and so on. There is no stop to it. Once it starts, the sky is the limit. Even the song market is becoming flooded with "school arrangements" by popular song writers who are out after the school business.

Worse yet—recently, in West Virginia, while waiting for an appointment, I happened to pick up the magazine section of one of the Sunday papers. What struck my eyes first was a whole page of story and pictures of high school boys and girls. In a grand musical festival? No. A great chorus and orchestra? No! There was a big headline, "Swing Goes to School," with grotesque and outlandish pictures of boys and girls having a "hot jam session." Another headline said, "The Lads and Lassies of Blank High School Demand and Get a Course in Jitterbugology, and Education Dances On." One picture was that of a high school girl of real pulchritude, and underneath her picture the following caption, "The music gets so hot that Nellie Blank can't stand still and trucks on down, while Mary Dash doesn't mind the heat a bit and fans the flames with her clarinet." And so on and so on. . . . No, I'm not making this up. It's going on today because educators (with a question mark) have decided to go popular and to give their students a "good time."

Now, my friends, has it occurred to you (and I'm sure it has) that only a small percentage of our boys and girls belong to the jitterbug class? The boys and girls of today are more serious than many people think they are. It's their *elders* who have gone jitterbug and blasé, not the children. These boys and girls in our high schools, given the opportunity, learn to love good music. After a long rehearsal in which the choir has worked on some very fine choral music, ask them what selection they would like to sing. Nearly every time they will ask for the number on which they have put the most work, and often it is a sacred number from the old church school of Palestrina!

I say, let them have their popular music and have fun with it. Let them fan the flames and truck all they want to—but they can't do it in my classes nor in any schools over which I have charge, at least not as a *part of educational procedure*. It will have to be their own fun, concocted as such. As to teaching, I will take the same jam session kids and have them sing Palestrina (but not *all* Palestrina!) and make them like it. And they do like it. I've tried this all over the country, in over twenty-five states. I've conducted and talked to thousands of high school boys and girls, and I think I know them. I have three grown-up daughters, two of them now in a university. So I know them from the parent angle as well as from the teacher angle. No one can tell me that in order to be popular with the boys and girls, a teacher has actually to teach them popular junk. There will be a surface minority of shallow, frivolous jitterbugs who will think you are great, but the rank and file are more likely to lose respect for you. And, most important of all, when the boys and girls have graduated and gone out into life and begun to come up against the realities of that same life, they are going to look back and say, "That teacher knew her stuff, all right. She was *good* and I appreciate it now." And they will never forget the great soul-stirring experiences they had with you, singing great music.

For the sake of emphasis and clarity I would like to sum up in a few words:

(1) There may appear to be an aversion to a cappella choirs in the schools in certain quarters but, except in cases where there is a negative or antagonistic attitude toward all school music groups—instrumental or vocal—we usually find that a cappella choral singing is in high favor, if it is done well, but not overdone. Parenthetically, I may say that we must not construe as an indication of disfavor for school music work, *per se*, the restrictions placed on all musical organizations in those schools where participation in contests and festivals is under fire. The director who gets his boys and girls all dressed up in uniforms or robes naturally wants to go places with them—and when he takes them too far and too often, the other teachers and the principal or superintendent have to crack down. Because there is so much discussion of the pros and cons of contests, festivals, etc., and with so many a cappella choirs, it is not surprising that the latter share with the instrumental groups—bands particularly—some of the onus of a situation which has no relation to the musical and educational merits inherent in choirs or bands.

(2) If there is actual aversion to a cappella choirs, it is surely due to overemphasis placed on the serious and purely disciplinary music and its performance requirements.

(3) The way to keep good choral music as a *daily* fare is not to go to the other extreme and incorporate "swing" or popular material into the teaching routine, as is actually being seriously advocated. *On the contrary, such material should be tolerated as amusement only, and the use of good choral literature should be maintained under the inspirational guidance of a good teacher.*

(4) Rationalize the choral program, and stop pursuing a fad. Eliminate mechanics and set up, instead, naturalness, motivated by the spirit. *Be a devotee not only of a cappella music, but all other forms of good choral composition.*

(5) Surrender to what we may call "worldly" materialism in music means the end of the music educator's effectiveness, if not of his professional standing, and perhaps his job.

(6) The permanent values remaining with the students are rated, in after years, by the spiritual and cultural impressions made by *good music* and by a good teacher—never by a popular teacher with "liberal" fancies.

RESEARCH IN THE FIELD OF VOICE TRAINING

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THE TITLE of my paper might mean the treatment of either a broad or a limited subject. For example, some years ago a man went to Columbia University with an outline for a Doctor of Philosophy dissertation. The subject of his proposed thesis was, I believe, "An Experimental Study of the Emotional Factors in Artistic Singing." He had made a careful analysis of the subject, and his twenty-page outline was intended to include all of the factors, auditory and visual, that he thought might conceivably produce an emotional reaction on the part of an audience.

A well-known psychologist listened respectfully to a reading of the outline and said: "Yes, a very good outline, a very complete outline; but I think of one objectionable feature, and that is that it would probably take you at least a hundred years to do the experimental work that you have laid out for yourself." He then suggested to me—for I happened to be the nonplused candidate—that I develop the problem indicated in a single paragraph, which had to do with control of the vocal vibrato as an emotional factor in artistic singing. This, he pointed out, could probably be worked out objectively with photographs of control and practice tones, and completed within the five-year time limit allowed for a doctoral study. After this he suggested further that I might spend the next ninety-five years in the development of the remainder of the outline.

It was a broad program, but I accepted it as the only alternative—a sort of Hobson's choice—and set to work.

As the well-known psychologist prophesied, the vibrato study was completed four years later. Another section involving the construction of scales for the rating of emotional expression in singing was ready for copyright one year after that.

For at least three reasons I am reporting on neither of these studies in this paper. In the first place, both have been reported on previously. Secondly, the vibrato study has been published in both original and revised forms in the *Psychological Monographs of the State University of Iowa*. Thirdly, since there are only about eighty-five more years in which to finish the research project as originally planned, I hope that you will understand why I feel a little hurried and wish to confine my report at this time to another topic taken from the old outline begun twelve years ago and now nearing completion—namely, a study of tone quality in reference to registers of the voice.

Out of this topic of the registers have come the following controversial questions, which I have tried to answer: (1) Are there registers in the voice; and if so, how are they caused or produced? (2) Is the male falsetto capable of being developed into a legitimate tone; and if so, how? (3) Is there such a thing as falsetto in the female voice? (4) What is the difference, if any, between the falsetto and head voice?

The search for answers to the foregoing questions led, first, to the usual methods of research into the history and current practices in regard to the teaching of registers; then into the fields of anatomy, laryngoscopy, physiology and acoustics in order to determine, if possible, the cause of registers; later, to experimentation on myself and willing subjects to find out whether or not the findings of our investigations might be applied to voice teaching; and, lastly, to investigation as to what slow-motion films could show to clear up certain long-mooted points.

[National Conference, Los Angeles, 1940]

In a master's thesis done under my direction, investigating trends in voice teaching methods, we found, among other things, that out of fifty-four books on voice published from the seventeenth century to the present, twenty-three authors recognize two registers—chest and head or falsetto; eighteen find that there are three registers—chest, middle, and head or falsetto; six claim but one register—the chest; while five other so-called authorities recognize four or more registers.¹

Similar differences in beliefs and opinions were found to apply to the resonators of the voice, voice placement, breath control, vibrato, and in fact, to all of the points in voice training studied, including even how the singer should open his mouth. Such a state of affairs is probably to be expected in any field where terminology is not specific and where observation and opinion are unsupported by objective evidence. In justice to early investigators, who tried to clear up the confusion, it is fair to admit that the vocal instrument is hidden and very difficult to study as to cause and effect. Especially was this true before the invention of the laryngoscope in the middle of the eighteenth century.

Another reason for the confusion is the reluctance of many musicians to accept a scientific approach to the study of music, and the tendency of singers and teachers of singing to follow traditions rather than to try to find out about the voice for themselves. Still another reason is that pseudo-science in voice, as in psychology, for example, has only too often resulted from the work of untrained investigators; or those, however conscientious, who are not familiar with the rules of scientific procedure. These rules can, of course, be found in almost any text on experimental or educational psychology.

The attitude of a charming Southern girl who attended our university is, I believe, typical of many students of singing. She expressed herself as not being interested in science, in seeing the action of the vocal cords, or, as she put it, in anything that went on in her "lahniks." She was interested in "learning how to sing—that's all!"

It was in vain that I tried to tell her that lack of definite knowledge of what goes on in the "lahniks" in the singing of high tones, for example, is responsible for the attempts of singers and teachers of singing to force up the lower register of the voice in an effort to sing all tones throughout the range in one register.

This method is, to be sure, contrary to that of the so-called "Old Italian Masters," who believed in building up the falsetto through years of practice until it matched the chest register in quality. Tosi,² who wrote in 1723, is clear on this point. Speaking of boys' voices, he says: "A diligent master, knowing that a soprano, without the falsetto, is constrained to sing within the narrow compass of a few notes, ought not only to endeavour to help him to it but also to leave no means untried, so to unite the feigned (falsetto) and natural voice that they may not be distinguished; for if they do not perfectly unite, the voice will be of divers registers and consequently lose its beauty."

Years of experience with junior high schools boys' voices have convinced me that Tosi was right in teaching and continuing to teach boys the use of the falsetto voice. I thoroughly believe that the practice of some teachers of letting and even encouraging junior high school boys to force up the lower register is accountable for the loss of many fine voices, especially tenors who have to learn to sing their high tones easily if they are to continue to sing. Habitual forcing

¹ Christensen, Arden Hans. *Certain Trends in Vocal Music Teaching Methods*. Unpublished Master's thesis, University of Southern California, 1937.

² Tosi, Pier. Francesco, *Observations on the Florid Song*, printed for J. Wilcox, at Virgil's Head, in the Strand, London, 1743.

up of the lower register results eventually in the development of an automatic clutch in the constrictor or swallowing muscles and the overpowering of the extensor muscles whose function it is to keep the throat open.

Mancini,³ whose book was written in 1776, makes the following statement in regard to registers in all voices: "The voice ordinarily divides itself into two registers, one called the chest register and the other the head register or falsetto . . . The great art of the singer consists in acquiring the ability to render imperceptible to the ear, the passing from one register to the other. . . . This is art, and it is not easy to reach the goal."

Experience extending over a number of years, in junior and senior high school, university, and private voice teaching, has proved to me that Mancini's goal in the development of the registers can be reached.

In building up the falsetto, it was found to be helpful to the students to understand how loudly they should practice. The following precept was therefore formulated: For development, sing the falsetto as high as you can, as low as you can, and as loudly as you can without causing breathy tone or strain.

One of the hardest obstacles to overcome in teaching men use of the falsetto was found to be their fear that this tone, when developed, would "sound like a woman." To allay this fear, the following explanations were usually effective: A falsetto tone in the man's voice, sung, for example, on high F or G in the tenor range, is still an octave lower than the actual pitch of a woman's correspondingly high F or G. When sung at the actual pitch of the woman's voice, the man's F or G sounds indeed "like a woman." This male soprano tone, it is true, does not find much favor in this country; although it is often heard in foreign male choirs and was entirely acceptable in Handel's time.

On the other hand, a tenor's falsetto tones beginning at high G and continuing upward to high C, can, with proper development, become very powerful and virile. In fact, this is the only way in which the usual tenor can sing a high C; without the development of these high tones he might well come under the "Old Italian Masters' definition of a baritone as a man who can sing but one high A-flat in an evening.

Some of us voice teachers point with pride to the work of Manuel Garcia,⁴ the famous Spanish operatic bass and singing teacher who, in 1854, invented the laryngoscope and made the first really successful attempts to view the vocal chords. This he did by reflecting sunlight from a hand-mirror onto a long-handled throat or laryngeal mirror, sometimes called a gutteral mirror.

You will doubtless recall that Manuel Garcia was the teacher of Jenny Lind, Mathilde Marchesi and other famous artists, and was himself, although trained as an operatic bass, able to sing a good high C at the age of one hundred.

In my undergraduate days I heard much about Manuel Garcia and his teaching from Julia Ette Crane, director of the first school in America for the training of public school music teachers and supervisors, who was a pupil of Garcia's and my own first voice teacher. According to Miss Crane, and other Garcia pupils, the Spanish maestro made little use of his scientific findings in his own teaching. His definition of a register as "a series of consecutive homogeneous sounds produced by one mechanism" still stands the test of modern science; although his claim that there are three registers in the voice—head, middle, and chest—according to his own definition is not true, since slow-motion films show but two modes of vibration of the vocal cords—the so-called chest and head

³ Mancini, Giambattista. *Practical Reflections on the Figurative Art of Singing*. The Gorman Press, Boston, 1912.

⁴ Garcia, Manuel. *Hints on Singing*. E. Schuberth and Co., New York, 1894.

(falsetto) adjustments. The heavy chest tones of the female voice located by Garcia at the E above middle C and continuing downward, are now known to be caused by using the trachea and bronchi as resonators, and not by change in mechanism other than progressive relaxation of the cords and increase in the glottal area.

Laryngoscopic observations on himself and others did, however, support Garcia's conviction that the head voice mechanism can be used by all voices beginning at about high E or F in the upper part of the range. To the fact that he had developed his own head voice until it matched his lower register, so that he could sing these pitches in either register without strain or noticeable difference in quality, he attributed the lifelong preservation of his voice. Curiously enough, however, he did not stress, in his teaching, this type of training for the male voice. Whether he considered his own voice to be unique in this respect or whether the style of singing as taught by Mancini a century earlier was already becoming a lost art and no longer in vogue in Garcia's time, we do not know.

Sir Morrell Mackenzie⁵ states that the immediate effect of Garcia's invention of the laryngoscope was to throw the whole subject of registers into almost hopeless confusion. This came about through errors in observation of Garcia and other investigators, each of whom based his claims on ocular proof.

Indeed, one does not have to go far into experimental work to find that objective methods are necessary to verify and support observation. Photography of the larynx was not accomplished until over thirty years after Garcia's invention of the laryngoscope; not in fact, until after the invention of the ophthalmoscope or head-mirror—a concave mirror worn on a headband over one eye, and having a small hole in the center for observation. An American doctor, Thomas R. French, in 1886 found that by concentrating sunlight from his head-mirror onto his laryngeal mirror he could illuminate the larynx sufficiently so that successful photographs of the vocal cords could be taken. Here, then, was the first objective evidence as to how the vocal cords vibrate during phonation; though photographs by other experimenters taken during the production of tones in various parts of the vocal range still gave cause for bitter controversy over the mode of vibration of the vocal cords.

As shown by both Pressman and the Bell Telephone Laboratory slow-motion films, pitch is raised not by a single means, but by three methods singly or in combination, namely: by stretching the cords, as in the lower or chest register; by progressively shortening the cords, which is done by damping one cord against the other, as in the head voice or falsetto mechanism; and third, by decreasing the area of glottal opening, as the space between cords is called.

Therefore, single photographs of these phenomena left the earlier experimenters with but incomplete understanding of the whole, and remind one of the fable of the three blind men who examined the elephant. You may recall that the first man felt the elephant's leg and said, "Ah, the elephant is like a tree!" The second one felt the elephant's tail, and exclaimed: "Lo! the elephant is like a rope!" While the third blind man felt the trunk and said (quoting from the revised version), "Indeed, you are both wrong! You are not only wrong—you are careless and unscientific observers; the elephant is neither like a tree nor a rope. The elephant is like a serpent!"

So it was that moving pictures were resorted to in order to get a more comprehensive and coördinate concept of the actions of the vocal "elephant."

⁵ Mackenzie, Sir Morrell. *The Hygiene of the Vocal Organs*, Edgar S. Werner and Co., New York, 1928.

Using a special camera for the purpose, Dr. Pressman, whose film I shall use to illustrate my report, was able to take pictures at the rate of 128 frames per second, instead of the ordinary rate of 16 frames. These, when projected at 12 frames per second, show the action at an apparent speed of ten times slower than the true rate of vocal cord vibration. By way of comparison, we may say that the ordinary slow-motion pictures which are seen in news reels show the motion in a ratio of 5 to 1.

While the Pressman film does not give the extreme "close-up" effects of vocal cord action that is seen, for example, in the Bell Laboratory high speed film, which takes as many as 4,000 pictures per second, thereby slowing down the action to an apparent 250 to 1 ratio; the film which you are about to see shows the progressive action of the vocal cords in the production of tones ranging from lowest to highest. The Bell Laboratory film shows in extremely slow motion, examples of low, middle and high tones; and demonstrates the fact that the motion of the cords is quite complex at low pitches, due to phase interference in both vertical and horizontal planes, and becomes simpler in character at higher pitches until the falsetto mechanism is reached where only the edges of the cords are seen to vibrate.

The Pressman film shows also the action of the false vocal cords, which by the way, are not used in production of the falsetto as some investigators in the past have claimed, but rather to guard against the passage of food down one's "Sunday throat." The false cords add also to the difficulty of ordinary laryngoscopic observations, at least until the subject becomes adapted to the presence of a laryngeal mirror; the Pressman film demonstrates, too, that breathy, strained falsetto, called by Stanley^{*} and others "mixed registration," is caused by incomplete closure of the cords near or at the arytenoids while the falsetto mechanism is in action. It is interesting to note that certain early laryngoscopists describe this faulty adjustment as the typical one of the head, or falsetto mechanism.

By way of a summary, let us now return to the questions stated at the outset.

First, are there registers in the voice; and if so, how are they produced? Let me answer that if we accept the definition of a register as being a series of consecutive homogeneous tones produced by one mechanism, there are two registers, namely, the chest and head or falsetto, which are produced by two mutually exclusive mechanisms.

Second, is the falsetto capable of being developed into a legitimate sounding tone; and if so, how? The answer is that it can, by proper and systematic training, be made to sound legitimate.

Third, is there such a thing as falsetto in the woman's voice? There is. In the female voice as in the male, there are but two adjustments of the vocal cords—the so-called chest or long-cord, and the falsetto or short-cord mechanisms. Hence, a like cause produces a like effect.

Fourth, what is the difference between the falsetto and the head voice? Here again is confusion arising from unspecific terminology. Falsetto, when developed to the stage where it no longer sounds false, is called by most artists "head voice." But "head voice," sung with a closed throat and insufficient breath pressure, would probably be termed by the same artists "falsetto."

[Demonstrations with voices illustrating various points referred to, were given at the close of the lecture. The speaker also presented, in support of various claims made throughout the report, a short animation showing the action of the muscles and cartilages of the larynx; and a slow-motion film showing the action of the vocal cords.]

^{*} Stanley, Douglas. *The Science of Voice*, Carl Fischer, New York, 1929.

SPECIAL CHORAL TECHNIQUES

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IT IS WITH the greatest hesitancy that I attempt to address so learned a group as this upon any subject dealing with choral techniques. I shall merely try to present a few ideas which I have found most helpful as I have worked with voices, either individually or collectively—ideas that you, perhaps, might find entirely useless, for each conductor must work out the things which he can best do because of his individual personality. Many of you might feel uncomfortable and at a complete loss in trying to put into practice the very things which I find most valuable.

Vocalists, I believe, are in the main striving for the same goal, but each one must and does move toward it by a different route. These suggestions are not presented as any goal in themselves, but merely as a means which has contributed greatly toward any small measure of success I may have had in working toward that goal.

The prime necessity in the cure of any vocal defect is a thorough knowledge of voice on the part of the instructor and the imparting of as much of that knowledge as possible to the student.

I was trained first of all as an instrumentalist. This instrumental training has proved of inestimable value to me, but had I not gone into the serious study of voice and continued it for years, I know that I should never have felt a mastery over any choral group nor been able to demonstrate any desired tonal effect. Yet people who neither think nor hear vocally, continue to direct our choirs. Many of them believe, and I have heard them so state, that there is nothing to choral singing except the reading of the music.

In reality, it is not the reading of the music, but the reading of something into it that counts—the resurrection of the thought and feeling of the poet and musician from where it lies buried in the printed page.

I wish that every student could read music fluently, but I believe that far more important than the ability to read the notes is the ability to hear tone—vocal tone. For this, the ear must undergo some serious training. You doubtless know many would-be singers or even directors who possess absolutely no analytical or discriminatory powers as far as voices are concerned.

I know one very distinguished musician, who, in his own specialized field, is a performer of no mean ability. Of late, he has taken to directing a cappella choirs because, as he says, he gets so much fun out of them. However, he does not hear vocally, and a blatant, throaty, white, hoaty, or pinched tone satisfies his ears as well as any other; and in spite of his absolute pitch it bothers him not a whit when his choir sings considerably below the pitch or uncomfortably under the tone. By this, I mean a tone lacking in space and overtones—one with no arch over it.

In class, my groups analyze each other's vocal difficulties, and outside of class they listen to such programs as the Metropolitan auditions and bring in analyses of the work of these young artists, until the students can really begin to set up an ideal of tone for themselves. One of the biggest difficulties in voice work is the training of the ear to hear and to discriminate, but without this ability we cannot overcome vocal faults.

Recently I had a choir of which ninety per cent played band or orchestral instruments. They could *all read* music with facility, yet they were the

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poorest group I have ever had—unimaginative, and utterly lacking in the ability to hear as singers must hear. True, some instrumental teachers do teach in a manner very similar to vocalists, but unfortunately many of them think of notes only. There is no reason why an instructor cannot do both choral and instrumental work, as many are expected to do, provided that he will realize that voice requires just as much study as does any instrument.

I have been asked by many choral instructors if I teach voice in choral groups. To me, it seems that the teaching of a choir and the teaching of voice are one and the same thing. A choir, I believe, must be given the same treatment in many ways as an individual voice student would receive. One of the first and most important things to put across to the individual would, of course, be the elimination of all unnecessary tension. If this would be a requirement for a singer who is to receive much individual attention, then surely it must be doubly valuable for a group which cannot expect such help.

One day in my early voice study I paid a goodly sum for a lesson in which I received nothing but relaxation exercises. I find all of them, plus others I have since acquired or evolved, fully as helpful to any group as I found them for myself.

In the first, and very simplest of these exercises, the student merely bends forward from the waistline, being sure to let the head hang limply down as it is moved freely from side to side. The arms swing loosely across the body and occasionally the knees are slumped.

A pupil whose voice is seemingly held in a vise, will loosen up and produce greatly improved tones while singing in this position.

Of course, it does present a startling picture to some uninitiated person who happens to walk into the room while some forty or more students are assuming this peculiar angle and moving to and fro as loosely as a school of jellyfish. It is just as well to refrain from explanations in such a situation, for the intruder is always convinced that both director and students are fit subjects for an asylum. No explanations could change his mind. That one simple exercise, however, has got me out of many a tight spot.

This is only one of the exercises we use for relaxation, but I do strongly believe in interpreting all vocal ideas physically. The more freedom of movement in rehearsal, the better. Numerous examples of the free physical manifestations of desired vocal effects will readily present themselves once you begin to work along this line.

At the beginning of such technique some students are bound to think the procedures strange and laughable, so I read from my file of clippings stories such as those of Lawrence Tibbett rolling on the floor in order to secure relaxation, or of Helen Hayes practicing in front of a mirror with her tongue out of her mouth. These, together with a few practical demonstrations of the improvement of their own tone, soon convert even the most sophisticated student and whatever inhibitions he may have had are quickly broken down. In fact, sometimes too much so for my own comfort. I see no necessity for indulging in these antics in front of people who could never comprehend what must sometimes be done to free the voice—but not so with the students! If we are rehearsing in front of guests and some member of the group suddenly feels the urge to release tension somewhere, or to get the voice better on the musical line, he does whatever he feels necessary in absolute unconcern, often to my embarrassment. The most inhibited soon lose all of their inhibitions in rehearsal, and are able to laugh at themselves rather than take themselves too

seriously. Rehearsals can and should be fun, and these things help to make them so.

We have a number of gestures which aid the imagination and offer other approaches toward the satisfactory tone with ample space. Freedom of the body and large arm movements help greatly.

Sometime when it seems impossible for your students to produce anything but a very "low-ceilinged" tone, have them all try a "high arch" motion as they sing (a movement of the hand following the curve of a high arch),¹ thinking of the tone as pouring over in that shape, like a waterfall. See if they do not soon respond with a nice high ceiling. Or try that same motion in connection with the thought of the soft palate leaping over a hurdle into the bridge of the nose. Such things of course are utterly meaningless unless the student concentrates diligently, not only upon the movement he is making but upon the imaginative idea behind it, as well as the vocal effect he hopes to produce. Such movements usually aid concentration. They also take the thought away from the throat. Tension is thus released and a better tone produced. The possibilities for such physical manifestations are unlimited. However, that is too long a subject to go into here.

I do not belong to the school of thought which argues that we must never mention any specific part of the anatomy for fear of causing tension there. When a student tries to sing with the tongue rolled back into the throat like a huge ball, it is impossible to produce a good tone, and nothing is going to get that tongue out of the throat unless we mention it. The same holds true for the soft palate. So we work in class with individual mirrors for the correct use of the soft palate, tongue and jaw, etc. Great actors and singers are brought up on this procedure, so why should it not be of far greater importance to ordinary voices?

Other all-important factors are the diaphragmatic and intercostal muscles which control the ribs. I am astonished at the vast number of students who have never known proper breathing nor dreamed of the great potentialities of these muscles in the projection of tone. This is one of the reasons why many choruses sing just under the pitch, with a thin, anemic quality. To be satisfactory, tone must be *on* and *of* the body. One cannot imagine the tone of a Flagstad, Tibbett, or Marian Anderson as divorced from the body. Work on the muscles which aid breathing must be an unceasing task in order to secure a firm, full-bodied tone.

The imagination, too, plays a stellar role with my choirs. It is said that Caruso attributed much of his success as a singer to his active imagination. I found in my first teaching, when working with small children who could not match tones, that half the battle was won if I could get them out of themselves by appealing vividly to the imagination. I am still of that opinion for people of all ages. No matter what is wrong with the tone, I try to find some way to compare the difficulty with something or other in general use or known to the singers through daily contact, whether it be automobiles, fan belts or kitchen garbage cans.

I am always delighted when the students themselves begin thinking up such comparisons. *Then* they have begun to think vocally—another thing I stress—to think vocally every day of their lives, while not actually practicing voice aloud. It is not enough for any of us directors to think only of loud and soft, fast and slow. If we will just appeal to the imagination, we will find an abundance of

¹ Illustrate with movement of hand following large arch.

tone color coming to our aid. When Toscanini wants a light bouyant tone, instead of saying merely, *pianissimo*, or *piano*, he says, "Gentlemen, I want the tone to float—so—" and he whips out a handkerchief, throws it into the air, and they watch it float downward. Then their *tone* floats, as all tone should do. If more musicians followed the example of the eminent Toscanini by appealing to the imagination, we should have more inspiring performances—both choral and instrumental.

Even the slightest suggestion of mood will do worlds for tone quality. And what is there to music if we fail to find and project the mood? The message is all important. I am a rabid antagonist of all who abuse special effects. Such effects are never legitimate unless they serve better to interpret the mood of the words given us by the poet. My groups work from the angle of the mood and emotional content of the song continually, learning how to work together, feel together; until they develop a sort of group-soul which can express and project the combined message of poet and composer, hoping to be able to take the listener for a moment out of his workaday world into a realm of beauty and inspiration—not one of long and short notes or loud and soft markings.

Working from this angle of mood and emotion will do more than anything else to awaken the choir spiritually and to give it a great feeling of unity. At least I have found it so. I believe that it is working along this line which has given such a feeling of devotion, loyalty and comradeship to my groups. Without it I cannot imagine the development of the lasting friendships which have made possible an active alumni association of former choir members who come from all over the state for the yearly reunions and who, among other activities, publish a quarterly magazine for their own group.

When a choir has learned to so "feel together" the members are no longer content to sing a song of joy with long, sad faces, nor go through an entire concert with never a flicker of anything registering upon their countenances. The "dead pan" of the movie comedian has no place in a choral group.

One of the most ludicrous performances I ever witnessed was that of a choir singing a song, which kept repeating the refrain "Joy, Joy, Joy," yet never once on any one of the sixty faces was there the slightest trace of anything even distantly resembling joy. They gave one the impression that they believed with Artemus Ward, who said, "I can't sing. As a singist I am not a success. I am saddest when I sing. So are those who hear me. They are sadder even than I am."

Discovering and living the moods and emotions of songs develops good facial expression, and facial expression helps both singer and auditor to feel the mood. We have a wide mirror across the front of our room and from time to time each section has the difficult, and to them, the thoroughly unpleasant task of looking at themselves and seeing what a blank wall their faces present. They must be awakened to their own shortcomings before producing anything genuine. And genuine it must be, for *no* expression is preferable to a lot of false grimaces pasted on in an attempt for effect. The scattered few who will strive to overact, however, are completely overbalanced by the great numbers who can and do sing the most dramatic song with no expression whatsoever unless awakened to the necessity for it.

A bit of facial expression can improve tone quality immensely. A famous Italian voice teacher used to say, "Bright eyes! Bright eyes!" And how right she was—for who can sing with eyes dull and dead, especially if we are to sing from the soul, and the eyes are the mirrors of the soul. Just making faces is of no use in singing any more than it is in acting. Expression must come as

a reflection of the singer's or actor's feeling and it is the director's duty to awaken that feeling—at times, a most difficult task, but *so* worth while.

The conductor can be of great aid in this if his own face is alive and mirrors his feeling for the music. One cannot expect to draw from a group what one does not impart to it. It takes great energy to direct a chorus and get an emotional response, but if less energy were expended in useless bending of the knees, stamping of the feet, and wild arm movements, more energy might be conserved for the transferring of some feeling across to the performers. A great deal of facial expression and very little movement of the hands and arms suffice.

I have presented only one picture of the many things that can be done with choral groups and with absolutely no thought of urging you to go and do likewise. But regardless of what technique we use, we must impress the students with the thought that this is but one method of approach, so that they will not be unwilling to enter other choral groups after leaving school.

In the final analysis, the techniques we use are of small importance compared with the awakening of the spirit which must take place in our young students if we are to equip them with some inner beauty and growth which will carry on throughout their lives. Our teachings must be such that the effects will outlast their few years in high school or college; something that they will be able to take with them to other singing groups when they leave us.

INDIVIDUAL HELP THROUGH SOLO VOICE CLASSES IN HIGH SCHOOL

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INDIVIDUAL HELP in high school does not always presuppose vocal class lessons, but any type of individual help is more efficient and valuable if the student has had a background of at least twelve to twenty-four class lessons. This number of class lessons is a prerequisite for any of the students of solo class in our department at San Jose State College.

First, let us briefly consider a plan for high school work which could be developed satisfactorily in a system where the students have a period free for vocal music four or five times a week. If only four a week, devote three times a week to the regular choir or glee work, if programs are demanded regularly; and the fourth to a vocal class lesson. If there are five periods a week—one might devote one hour to class vocal, one to solo class or small quartet ensemble, three to large ensemble, and give semi-private or individual help to a few outstanding voices at some other free period, or after school.

Many other plans could be worked out to satisfy specific situations and meet individual needs. Suffice it to say that the best vocal work is done when there is a combination of class work, ensemble, semi-private and individual instruction, or a coöperative scheme between the vocal and choir department.

SUGGESTIONS FOR ROUTINE AND PROCEDURE FOR SOLO CLASSES

(1) Schedule solo classes if possible. Mark them beginning or advanced if you think it necessary. Students are segregated in my department at San Jose State College, although the schedule doesn't show it. Mondays, Wednesdays, and Thursdays are for less advanced classes. On Fridays the most advanced students meet in the afternoon at three o'clock to sing madrigals one quarter, and to read opera or oratorio scores other quarters.

(2) Put six, eight or ten in a beginning solo class and decrease the number in the class as the group advances in skill and artistry. Beginning students should work on short two or three page songs; advance students on longer ones. Some songs take from seven to ten minutes to perform.

(3) Request the students to warm up the voice before class hours. If this is not possible, take one less student in the period, and allow five minutes at the beginning of the period to warm up the voices.

(4) If time allows, and there are not too many mistakes, allow the student to go through the song uninterrupted the first time. It relieves stage fright and inspires confidence. Then make your suggestions for corrections the second time through. It is ideal if you have more time for each student.

(5) Don't waste all your time on the slow unmusical ones. Shift all these cases back into class vocal lessons until they are technically able to handle the work. However, observe them long enough to be convinced of their deficiency before acting. If you still retain them in a class, be sure to hear them at the first of the hour rather quickly or save just enough time at the end. We recently discovered that our upper percentile were not working to capacity. Interest lags because of slow ones in the class.

(6) Preparation.—The first time the student brings a song, he may look on the music if necessary. The second time he brings it he must have it

memorized, although if in a foreign language he may have the words in a book. If there is an accompanist in the class, the student hands the instructor a copy of the words.

(7) Advanced students.—The most advanced students must bring songs from each type of classification—something from the classic period (Bach, Haydn, Mozart, Gluck, Handel or Old English); something from German lieder; something from French literature or modern French, German or Italian; something from oratorio or opera; something from modern American or British. He must rotate types of songs, vary moods as well as schools of music.

(8) Repertoire lists and selection of repertoire: When working with such a large crowd of students for individual work (fifty-five to sixty), it is advantageous to have a list of repertoire. My lists are mimeographed, alphabetized and classified according to different voices, as follows:

Coloratura type of voice.

Soprano high and light (D to A, or above).

Soprano no higher than G (D-G).

Mezzo-soprano, C up to F or F-sharp.

Low voices, A to B flat up to E or F.

High tenors, D to A or B.

Tenors, D to G.

Second tenors and high baritones, C to F.

Baritones, A or B-flat to E or F.

Basses, low G to C.

100 standard sacred songs, with keys.

Better grade English songs, with keys.

Oratorio and opera lists will be completed later. No attempt was made to include the songs which we find in the song collections, for students can locate these easily.

(9) Repertoire for beginning solo groups: For high school work or any level, one must take the student where he finds him. Let him first bring to you the songs he knows and loves (if they are not too long or impossible), but keep out the swing tunes if you can. However, if one hears an excellent potential high school singer singing a popular tune, one should help him and gradually whet his taste for better music. Hear *Sylvia*, *Minnetonka*, *Sky Blue Water* or any of the semi-ballad types, but see to it that his musical taste does not remain static. Encourage the two-page songs of Franz, Grieg, Schubert. My intermediates like the *Singable Songs for Studio and Recital*, published by Ditson, because some of the music is a bit lush and tuneful; but they also like the *Dedication*, and *Aus Meinen Grossen Schmerzen* by Franz. As a class they said they'd like to do these two songs in German (after English), and as a class they sang them. That is an excellent build-up for repertoire in solo class. For the most part, the less advanced solo class people stick strictly to English or foreign songs with good English translations. One of the problems is the student of mature mind and tastes, who does not have the technical skill or color necessary for singing a difficult song.

(10) Have an accompanist, if possible, to free your time for observation and to prevent choosing only the repertoire of the type you can technically handle. Most voice teachers need an accompanist for the most advanced students.

(11) Make your solo class a bit of a reward open only to those who desire to work and those who can take criticism in front of others. Some students are nervously constructed, so this is impossible. A public career then would be out of the question and should not be advised.

(12) Stage fright appears mostly during the first quarter of the solo class. After that it generally disappears. It continues if a young student is in a class with too many advanced students. That is a problem of scheduling for the instructor to correct if possible.



BROADCAST PICKUP

NOBLE CAIN

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THE PROBLEM of how to arrange singers so that the best effect will be secured when they are picked up by a microphone should be discussed in two sections, one dealing with unaccompanied groups, the other with accompanied groups.

(1) *The unaccompanied group.* Whether this be two or more persons, the general rule holds that in *proportion to the size, the distance from the microphone increases.* This is true with all types of microphones.

The reason for this is that as voices are added, one by one, another set of factors enters the picture, aurally. Each additional voice has its own characteristics of timbre and volume at any given placement of vocal production. Hence, the closer to the microphone, the more acutely these individual differences will be amplified. It is as if the conductor himself were standing right in the midst of his singers. He hears individuals. If he will get some distance away he will begin to hear a blend of the ensemble. If he is a good conductor he will strive to obtain a choral blend. This is done by developing a tone quality of the choral ensemble, as separate and distinct from the quality of the individual singer. How it is done is up to the conductor. If he cannot develop a tonal blend of his entire ensemble he lacks one of the requirements of a good conductor.

This choral blend is much easier to develop with groups of from three to eight singers when those singers sing softly enough to hear each other and to imitate each other. This type of soft and crooning tone is that employed by the majority of radio trios and quartets. When the number begins to reach the proportions of a choir of from sixteen to sixty or more voices, this soft and crooning type must be abandoned for straight choral singing, with the ensemble blend dependent on choral tone which the conductor develops, as he tones down *this* voice and points up *that* voice, and so on, the same as he would smooth out a choir of wood winds, strings or brasses.

The foregoing has been written, it must be borne in mind, with an idea of no *accompanying* agent.

Naturally there arises a condition where it does no good to back the choral group farther away from the microphone. This point will be ascertained when the hollow echo of the studio is heard, commonly called "room noise." It can also be heard when more than one microphone is open. The remedy for this is to move the chorus forward again until the room noise disappears. If, on

doing this, the blend is *not* good, it would be better to move the chorus back until there is a good blend, even though there is room noise or echo with it.

The distance at which a chorus can be picked up is sometimes limited by the size of the studio in which the pickup is made. Heavily curtained and deadened studios are not good for chorus singing because they take away all resonance on which choruses depend so much for mutual or inter-singer support, and make a choral blend almost impossible to attain.

(2) *The accompanied chorus.* With accompanied choral groups we have the problems of where the accompaniment is placed and how much volume it entails. The general rule is here given that in *proportion to mass of accompaniment*, the chorus must be nearer to the microphone. This, of course, destroys blend. Most successful accompanying agents are those which are reduced to a minimum, or consist mostly of "highs," such as violins. The lower and more "meaty" instruments will interfere with the good pickup of a chorus. The answer to this is that where a full accompaniment, such as a full orchestra, is necessary, then the singers must be placed nearer the microphone and must be reduced in numbers. Eight carefully selected voices of good quality can stand close to the microphone and sing full voice. In fact, they *must* do so or the chorus will be dimmed by the orchestral ensemble. Where a piano only is used, it must not be placed anywhere in the direct line between chorus and microphone. If it is, the result will be a piano solo accompanied by a choral group. This often happens in public hall pickups, where the chorus is on the stage and the piano is in front of the chorus. The radio men must of necessity set up their microphone at a *focal length* distance from the chorus, especially if it is a large one. With the piano in this focal length it is almost certain to be too loud. Unaccompanied numbers are the best under such conditions. This holds true with orchestras also, in public hall pickups. With an orchestra in the pit or on the stage in front of a chorus it is almost impossible to get a good pickup of a chorus unless the radio men have a parabola directional microphone. Very few are equipped with these at the present time, and even *they* have difficulty in picking up a *large* group! It works well with a few singers such as "leads" in an opera, but choral pickups are apt to be "spotty," that is, certain sections are brought out more prominently than others.

Now a few general observations: It does not improve a broadcast to have more than one microphone bearing on the performing group. This is all right where the additional microphone is spotted on a certain instrument, such as a piano or a violin, which is important for a passage or for an obbligato. But, even though it is necessary to have an additional microphone spotted on an orchestra accompanying a chorus in order to pick up certain spots in the orchestra which should be more prominent, or even for stepping up volume of orchestra, it still remains a fact that the more microphones one has open on any one performing group, the more out of perspective is the reproduction. Engineers call this condition "out of phase." It is caused by the tones from various sections reaching the various microphones at slightly varying instants, due to the speed of sound over a given distance. While this is not so evident to the casual ear, it is very evident to a sensitive microphone on amplification. More than one microphone also produces problems for the engineer and production man. This has been tried time and again and it all boils down to the plain common sense tenet that the microphone is an ear, a sensitive ear. Consequently, if the sound is properly balanced and blended, the one ear will pick it up better than several. The volume will not

be increased or decreased even if there are fifty mikes! Many teachers have asked this question about using more than one microphone and spotting them around in the group of performers. To radio men this is ridiculous.

Another question often asked is: "Is it necessary to move my singers around from spot to spot until the singing formation is destroyed and they are thrown off their usual feeling for each other in singing?" The answer is most emphatically *no*. If a group is properly blended and balanced, and stands the proper distance from the microphone, the mechanical ear of the microphone will hear it and reproduce it as it sounds. The advantages to be gained by shoving tenors and basses around, and other singers doing similar configurations, are more than offset by the disadvantages. In the last analysis, this moving around business can be done for hours, and when the program goes on the air the actual singing sounds different than it did in rehearsal. This is because, in performance, all groups react with slightly more verve and animation and precision and even volume, than they do in rehearsal. It is therefore better to allow a group to sit or stand in its normal formation. The microphone should then be adjusted, up or down, until it seems to include the various sections, about as they sound in "naked" studio, moving the microphone also forward and backward until the best blend is obtained. Where this is impossible the chorus should just sing and make the best of it.

Another question often asked is "Why are my loud chords cut down and my soft ones pushed up? They do not seem to do this in the movies, etc." The answer to that is that the engineer is entrusted with the task of seeing to it that volume does not exceed a certain amount and also that it does not fall below a certain amount. If it exceeds what it should, the mechanics of the present broadcasting equipment and the telephone lines that carry certain phases of it, will be thrown out of line. If it falls below a certain amount the engineer must step it up or it will not get "out on the air" at all. The technical aspects involved in this would take too long to discuss in this paper, but a general statement is that the trouble is mechanical at present. The movies do not have this problem in such a degree as the radio stations. With improved equipment the trouble will still be evident, until the telephone companies who handle the current for network spreads are able to revise all their cables so that induction and "jumping across" of programs cannot take place.

The way to handle this situation is to keep the singers from loud singing of chords, like they would in a concert hall, and still move up their pianissimos so that they have solidarity. Remember that the microphone is an ear. Would you shout a loud chord into a human ear, close up? Of course not. The farther away you get from that ear the louder you can shout. The same holds true of radio microphones. But when you do this, your soft chords will have to be correspondingly louder. Thus, the innocent engineer gets a lot of abuse when he is only adjusting his delicate and sensitive mechanical machine to modulate things that should be done by the conductor.

Summarizing: (1) Unaccompanied choruses broadcast best. (2) Distance from microphone increases with numbers of singers, up to a certain point. (3) Accompaniment must be subservient to chorus. Keep it soft or out of line with singers. (4) It does no good to move singers around from spot to spot. (5) It is not good to broadcast in a dead studio. (6) More than one microphone on any unit is detrimental. (7) Treat the microphone as an ear. Modulate accordingly.

As a general observation on the value of radio in school broadcasts, I am glad that radio has opened a way for furtherance of choral music in

the schools. Radio reaches an audience far wider than any other medium available. One has no idea of the millions listening to the average network period, regardless of what hour of the day it is. The opportunity to sing for such a vast audience should thrill any teacher and any chorus. And because of the vastness of this audience, it goes without saying that the quality of singing and the type of music sung should be of the highest. Once this high standard is attained and attention paid to the mechanical aspects such as have been discussed in this paper, there is no reason why the broadcasts should not be *very* satisfactory; in fact, they should redound to the glory of the music educators and, in truth, be heard around the world. And good music, such as our boys and girls can sing, is needed more today than ever before, by that same old troubled world. Let us all bend our efforts toward a fulfillment of this mission.



INTERPRETATION

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ONE OF THE TASKS facing the voice teacher of the high school student is that of developing in him the ability to interpret his music. This procedure, upon analysis, readily breaks up into treatment of mood, phrasing, and the use of the imagination, which when fully grasped results in the intelligent rendering of a piece of music and creates that rapport between vocalist and audience which means finished work.

This calls for endless rehearsal of the necessary steps. Each person has his own procedure for the study of a song or any choral work. The following is a suggested plan:

To create mood:

(1) Read the song through with full understanding of the words to discover the meaning of the poem. (Every teacher should be an intelligent reader of English, a master of inflection, accent, and emphasis.)

(2) Play the song through as a finished composition while the student follows the music and listens. Do not sing the song, for then the student's work will simply be imitative and there will be no growth. There must be a feeling of movement in the song from beginning to end for continuity. Where moods change within the song, the singer must convey that thought.

To study phrasing:

The musical phrase usually coincides with a thought or sentence. It is very important that the student think in terms of sentences and not in single words. His sense of rhythm must be the rhythm of the phrase. Liberties should never be taken with these elements to disturb the balance and musical quality.

(1) Play the first phrase.

(2) Sing the phrase through on a single vowel to establish resonance.

(3) Sing the words. Within the phrase are words—modifying words—words of action—and phrases. Each letter, syllable, and word in the entire phrase has a different color. Particular stress should be made to pronounce

words which in themselves convey a definite image to the listener. Examples: *crackle, click, still, down, and summer night.*

Generally each phrase begins and ends softly, unless working toward a climax. When the last note of a phrase goes down, be sure that the tone is supported. It is a very common fault to "poke" the last note.

The whole song is studied in this manner, never losing sight of the fact that each phrase is a part of the whole.

To develop the imagination:

The singer must so live his song that he re-creates it in the mind of the listener. (The song is drama without action, a picture without paint.) The following aids have been helpful in securing desired effects:

(1) Singing is elongated speech. The vowel has the elongation or outline. The consonants have no duration—hence, are "tacked on."

(2) For the projection of tone, have the student hold his hand out in front of him and speak into it.

(3) For supporting each tone as the student sings down, have him think up; and as he sings up, have him think down.

(4) The importance of facial expression needs to be kept before the student at all times—probably no aid in gaining this is so valuable as a mirror.

All of this sounds extremely mechanical, but just such detailed study is essential to even a partial achievement of perfection and the earnest and talented student can and does get a result that is satisfying.



REHEARSAL ROUTINE FOR A CAPPELLA CHOIR

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IN ORDER to make the most of the a cappella choir rehearsal, it seems to me that three points are of prime importance.

(1) One must have a clear vision of the goal toward which the choir is to work, as regards pitch, tone quality, interpretation, etc. This goal cannot be clearly in the mind of the director unless he has made careful preparation before *every* rehearsal. It is as necessary to plan every moment of a good rehearsal as it is to plan a lesson in botany or in commercial law. Too many conductors face their organizations with only the vaguest notions of what must be accomplished for that day. As a result, progress is slow and the group never reaches the status of which it is capable. It takes only a moment to go over a selection and note down on paper something like this:

Page 3—fourth to eighth measure check intonation (alto).

Page 4—diction poor. Work on consonant endings.

Page 6—measures 12 to 16—broaden more toward climax.

If it takes too long to write it down, note it mentally. But I find that if I have not made a brief note somewhere, I may forget a major item which needs attention.

The rehearsal period itself should move with dispatch. Divide the time between the songs that need attention and do not loiter. Keep the group on the *qui vive* every moment.

(2) In order to keep the rehearsal hour alive, and make accomplishment possible, plan for every moment. If you begin with vocalises, allot a given part of the period to them. Give the major part of the period to the study of one song, and usually close the hour with a few moments for finished or partially finished songs. Keep the students alert and in happy mood, or the tone quality will suffer. Do not be afraid to break down and laugh heartily when the occasion arises. It has a remarkable effect on intonation and quality of tone. But do not allow yourself to go off on a tangent. Stick to your rehearsal plan; insist on carrying it through—else why make it?

(3) Rehearse! All of the rehearsal should be spent in *rehearsing*. Most conductors talk too much. Give as few oral directions as possible, and those in a crisp voice with a minimum of words. Do not say: "Now, we will have to go over that page again. You didn't follow my beat. That calls for a *rallentando*. Page four over again, all ready? Begin!" Instead, try this: "Page four, repeat—observe *rallentando*. Watch." Whenever you can use a sign instead of a word, by all means do so. Be terse, firm and to the point—but I don't mean that one should be military in spirit. The students will appreciate your determination to avoid waste of time, if you show them by your manner that you are not irritable. You can ask and receive almost any kind of response from a high school student if you grin. If you have a sense of humor, you are fortunate. It is the most valuable asset a teacher can have. You can't teach a student anything unless he is willing to learn. But if he discovers you have a sense of humor, he will think you human, and then he is amenable to suggestion.

And now abideth these three—*vision*, *plan* and *rehearse*, and the greatest of these is REHEARSE.



EASTERN CONFERENCE MASTER VOCAL CLASSES

[Report of the Master Vocal Class conducted by Alfred Spouse, Director of Music, Rochester, New York, at the Eastern Conference in Boston, March 15 through 17, arranged for publication in the YEARBOOK.]

THE FIRST SESSION was held in the Georgian Room of the Hotel Statler, which was so crowded as to evidence the keen interest taken by teachers in current choral problems. The high school choir of the Newtonville High School, conducted by Haydn Morgan, was made available to Mr. Spouse for the term of the clinic. Under Mr. Morgan's direction this choir sang three program numbers to open the first demonstration.

Mr. Spouse began the demonstration of effective practices in rehearsing the high school glee club or choir, by sketching as background the events that have led up to the present prominence of choral work at the high school level, including the strong influence of the Flint A Cappella Choir under Jacob Evanston and the notable demonstration by Noble Cain with his Nicholas Senn High School Choir at the first Chicago conference (1928).

Reference was made to the great number of radio programs which are now being given in practically every city in the country by high school choral groups, the star attraction of all these being the Music and American Youth programs under the sponsorship of the Music Educators National Conference and the National Broadcasting Company.

The radio is like a tonal microscope which seems bent on exposing with startling fidelity every small error that the microphone can detect, said Mr.

Spouse, who stressed three grave faults which are often present in supposedly fine school presentations. They are as follows: (1) Poor intonation, (2) Poor diction, (3) Inept expression or interpretation.

Regarding the first point, Mr. Spouse said in part: No matter how well done music might otherwise be, if the intonation is poor, the singing is simply bad, and no question about it. No one can listen with any pleasure to an out-of-tune job of singing. So keen is the microphone that faults of intonation are magnified rather than lessened. Many slight errors committed by a choir in full view of an audience in a concert hall might pass undetected or at least unchallenged, because there are certain conditioning factors. Not only the ear but the eye is definitely engaged by such a group. Usually such a choir has a very interesting appearance and the senses of the auditor are so keenly engaged in watching it that many little flaws go undetected. No such conditioning is possible during the radio concert. The radio is merely a terrific magnifying ear which seems almost to be maliciously searching out every little fault of intonation, diction, accent, unity, balance, tone quality, and all the other factors which appeal only to the ear. Of all these factors, however, intonation is the most important, and a choir which cannot sing in tune should stay off the air until it has learned how.

In the matter of diction, most voice teachers must agree with Edward Bok, that "Americans are lip-lazy people." [Mr. Spouse gave several examples of slovenly speech common to our day.]

Choice of material is a handmaiden of interpretation. Madame Schumann-Heink, in an article published a number of years ago said that in choosing a new song, she invariably sat down in her easy chair, away from the piano, and read carefully the text of the song under consideration. If this pleased her, she immediately committed it to memory. Not until then did she go to the piano and play the music. If she found that the music was a worthy setting for the poem which she had chosen, she then accepted the song.

The advice of the modern publishers as usually set forth in their advertising invites us "to try this on your piano." Madame Schumann-Heink was sure that this was the wrong way to choose a song. First decide whether the text is worth learning; then decide whether the music is a sympathetic setting for the text.

With this background sketched in. Mr. Spouse turned to the class and stated that there were certain fundamental things in the way of posture necessary to good singing. He drew the analogy of stance in sports such as golf and baseball. There is also an analogy in the posture necessary for pianists, violinists, etc. In illustration, he spent several minutes attending to the posture of the individuals in the choir. He then asked the group the following series of questions, passing from one to the other only after eliciting from the group the answers which appear.

Question: What is work? *Answer:* Expenditure of energy.

Question: Is singing work? *Answer:* Yes. (Several students answered "no" and there ensued a few moments of interesting argument. All finally agreed that singing was work according to the definition given in Question No. 1.)

Question: With what does the body do its work? *Answer:* Muscles.

Question: What muscles are nearest the voice? *Answer:* The muscles of the neck.

Question: Should we allow those muscles to do the work of singing? *Answer:* No.

Question: To what muscles should we transfer this work? *Answer:* The large breathing muscles of the body.

Following this introduction to a logical conclusion, the teacher spent some moments teaching the class the fundamental job of expanding, and the discovery and use of the diaphragm through the well-known staccato arpeggio approach.

SECOND SESSION: A few minutes were spent reviewing what had been done the day before, and Mr. Spouse then started the demonstration with the staccato exercise as developed the day before. The arpeggio was done slowly with careful attention to the consonant *h* in the word *Ha*, which was the vehicle for this exercise. This vocalise was first pitched in the key of B-flat and raised by successive half steps as far as it was comfortable for the group to sing. It was demonstrated that with a perfectly free throat guaranteed by the use of the diaphragm and abdominal muscles, all voices were able to do this exercise up to surprisingly high keys. Mr. Spouse said, in part, that there is no altitude in pitch and that our idea of "high" comes probably from notation in which notes of faster vibration have to be represented on ledger lines above the staff. This makes people think that because the notes are "high" the tones must be "high"; and as the natural tendency of everyone is to reach for something "high," that same tendency is followed in singing. Therefore, we see straining necks and jutting jaws when beginners "reach" for "high" tones. In a short time the class appeared to lose its fear of high tones and sang with surprising ease in the upper range. Boys were advised to take refuge in falsetto singing the moment any evidence of pinching began to be felt in their throats. The teacher made the definite statement that his experience had proved to him that this was the safest way to develop the young male voice. Normal, virile voices would grow into the areas now doing falsetto in a comparatively short time if the practice were persistently followed. When some male voices begin to "crack," the "cracking" is not an occasion for alarm, but rather for congratulation, as it simply means that muscles hitherto tight have now let go and for the time being the voice is out of control.

For the sake of those who were not familiar with the favorite device of the late Dr. Hollis Dann for tuning-up, in response to a request from the audience, a demonstration of this exercise was given: Key of C—sing *do, re, mi, fa, mi*. While this *mi* is sustained, change it to *do*. You are now in the key of E. Again sing *do, re, mi, fa, mi*. Sustain the *mi* and change it to *do*. You are now in the key of G-sharp or, let us say for convenience, A-flat. Again sing *do, re, mi, fa, mi*, and the last tone sung should be exactly an octave above the starting tone. No accompaniment may be used.

Then began the presentation of the first song to be studied by the choir. The song chosen was *God Is a Spirit* by Scholin, Harold Flammer, Inc., publisher. Following his own advice, Mr. Spouse first read the text to the class (each student had a copy). He then paraphrased this text in modern phraseology and made very clear to the students the beautiful story of Jesus sitting at the well, the approach of the Samaritan woman, the conversation which ensued between them, and the final enunciation of the Master that a new day was at hand for both Jew and Samaritan. There was no longer to be the older concept of a jealous God who demanded "an eye for an eye and a tooth for a tooth," but there was to be the new concept of God the Father. "God is a Spirit and those who worship Him must worship Him in spirit and in truth."

After it was felt that the class thoroughly understood all the implications

of the text, the music was then played through by Marlowe G. Smith, supervisor of high school music, Rochester, New York, and the number was sung through several times before the time for adjournment arrived. [Later in the day, a question period was conducted, and for over an hour an impromptu discussion period was enjoyed by a crowd which again cramped the capacity of the room.]

THIRD SESSION: Again the room was crowded, proving that the interest in this kind of program had not diminished. The choir was now on the stage, and Mr. Spouse reviewed rapidly for the benefit of the audience the preliminary work of the previous sessions. He again demonstrated the setting-up exercises and tuning-up by means of Dr. Dann's exercise plus old-fashioned chording, in which the attention of the choir was directed entirely to intonation. At this session perfect unisons were attempted, and so well had the choir been trained by Mr. Morgan that the response was adequate from the start. The demonstrator said it would have been more interesting for the audience if the choir had been less expert.

Mr. Spouse demonstrated the difference between what is called merely "loud" singing and "vital" singing. He took occasion at this time to disapprove of the "soft" singing indulged in by so many conductors afraid of hurting the throats of young people. He said that both loud and soft singing should never lose the quality of vitality and that both should have their origin in a perfect condition of breath activity and control. The advantages of the expanded position of the body which thus lends itself readily to sympathetic vibrations and a more resonant free tone were again stressed. He demonstrated through the work of Mr. Morgan's choir that *forte* and even *fortissimo* singing was perfectly possible without danger to young throats, provided the preliminary training had been well done.

The song used for this demonstration was *O Holy Lord* by Dett, published by G. Schirmer. This song was presented as formerly, with reading and thorough discussion of the text, which was followed by listening to the music as played upon the piano. The song was then sung through once only, as the time allotted had now drawn to a close.

MATERIALS FOR THE SENIOR HIGH SCHOOL CHORUS

IDA E. BACH

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(1) GOOD, INTERESTING MUSIC is legion and available. Choice is a matter of taste—and our taste is the result of heritage, environment, experience and study.

(2) Any real teacher should know how to select and adjust desirable music works to suit the vocal limitations of the students. (This is especially essential for the boy just through or in the process of mutation.)

(3) All material should have literary as well as musical content within the mental and emotional welkin of the high school age.

(4) A special plea is made for the use of "accompanied" choral works, of which there is a wealth. Hearing both piano and orchestral accompaniment is a rich experience for anyone.

(5) A plea, too, is made to put the so-called a cappella choir, with its attendant sepulchral robes and liturgical songs, into its proper place and proportion in the scheme of music education in the senior high school. I have an unbounded admiration for this phase of vocal expression and its influence in raising the standard of choral singing and choice of music throughout the United States during the past ten years. However, we must return from the outward swing of the pendulum to make for a saner view of the entire scope of choral singing, and to give the "accompanied" song a good and proper place in the musical sun.

(6) There should be boys' choruses singing, in unison, many splendid concert songs for learning vocal skills—thus giving the boy's voice, through and after mutation, a chance to develop and sing throughout its short range, interesting music which has an appeal for the adolescent age. (The same holds good for girls—excepting that the mechanical readjustment of the voice is not a hazard.) These choruses can join, on occasion, to do part singing—which is also stimulating in promoting a love of music and a continued appreciation of music for later leisure hours—and makes for necessary variety.

(7) Choral material of larger works for mixed voices—both accompanied and unaccompanied—should be chosen, providing solos and choruses that do not lend themselves to satisfactory adjustment be omitted, bringing the performing time of lengthy works to an earlier close.

(8) Group solos in public performance are recommended, as the average high school voices are light—thus giving more students opportunities for special vocal expression. Semi-choruses or small vocal ensembles accomplish a similar end.

(9) Let us sing bright, happy, stirring music with good, live, singing tone—even when singing *piano*—and let us stop the suppressed, anemic tone so prevalent with directors who have never sung and do not know the beauty of the full free tone properly produced, which comes from the sheer joy of singing from a happy heart and an open throat. Employ the full range of singing dynamics with fine rhythmic feeling for progression and lilt.

(10) Concerts, festivals and operettas should not last over an hour or an hour and a half—for obvious reasons; timing of individual numbers to assure a reasonable length of program, is recommended. In other words, "quality" not "quantity" in every meaning of these two words should be stressed in every phase of public music production.

[National Conference, Los Angeles, 1940]

TONE WORK IN THE LATER ELEMENTARY GRADES AND A FEW OF ITS DETERMINING FACTORS

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FROM THE BEGINNING of my experience in teaching children to sing, tone has been a matter of intense interest to me. The first few years I struggled to achieve what I had been taught was good tone, using methods with which we are all probably familiar. There was no denying that the light high voices had a spiritual loveliness that was almost ethereal, when they could get up there. Nevertheless, I felt the tone lacked a certain whole-souled quality which even a child enjoys. I told myself perhaps I was trying to hear what belonged only to the mature voice. Then one winter I went to Prague.

There I heard the children of the Bakaluv school sing with a tone quality which I could describe only as though the whole body were a singing organ. Some of the tones in the middle range in full voice were sometimes too resonant to be beautiful at close range. But the quality of the pianissimo of those voices was superb. Even when extremely soft, there was a vibrant quality which held one spellbound. The variety and beauty of the tonal qualities of this group and the illuminating conference with its director stimulated much thought.

I returned and began experimenting with the children of my classes, but was constantly held back by my fear of ruining their voices. The traditional "soft singing" at least was safe. The day came when I felt I could not happily play with their voices without more intensive voice training for myself. The more I learned through it, the more I found I could safely tackle with children and feel sure of what I was doing.

During all this time I was conscious of some children's growing interest in lower tones and in the increasing number of first graders who came with low voices; not just monotonous or conversational singers, but children who sing songs in the range of F below middle C to F above it with good intonation and nice, light baritone quality. I even began to wonder if we might be in an evolutionary stage vocally.

Then one day I chanced on the following paragraph in Oswald Spengler's *Decline of the West*:

"Still more revealing would be a history of musical instruments, written, not (as it always is) from the technical standpoint of tone-production, but as a study of the deep spiritual bases of the tone-colours and tone-effects aimed at. For it was the wish, intensified to the point of longing, to fill a spatial infinity with sound which produced—in contrast to the classical lyre and reed . . . and the Arabian lute—the two great families of keyboard instruments and bow instruments, and that as early as the Gothic time. The development of both these families belongs spiritually (and possibly also in point of technical origin) to the Celtic-Germanic North lying between Ireland, the Weser and the Seine. The organ and the clavichord belong certainly to England, the bow instruments reached their definite forms in upper Italy between 1480 and 1530, while it was principally in Germany that the organ was developed into the space-commanding giant that we know, an instrument the like of which does not exist in all music history. The free organ-playing of Bach and his time was nothing if it was not analysis—analysis of a strange and vast tone-world."

[North Central Conference, Detroit, 1939]

Could it be possible that children might be unconsciously seeking for vocal tone expansion as their predecessors did instrumentally? Are there factors in modern life which could be causing our children to seek expansion by use of lower pitches?

First I thought of the popularity of "crooning" and its imitative influence and then decided it is probably a manifestation, not a primary cause.

After studying the children, the school, cultural influences in the neighborhood and the climate, I drew up a list of possible causes which I took to an eye, ear, nose and throat specialist for criticism. The list included:

(1) Man's unconscious need of sound of lower pitch vibration to compensate for the nerve strain due to noisy traffic, machine noises in industrial life, in offices and homes. Consider the young child of today in the average American home, with the high whine of the vacuum cleaner, the telephone, the refrigerator, the electric washer, the food mixer and the ever-going radio, with the family too often shouting over all. What chance has a small child's voice in this as a means of self-expression or communication?

(2) The increase in the amount of smoke and gas from exhaust pipes, which is an irritant to the mucous membranes of many people.

(3) The increase in the number of smoking mothers and possibly teachers, whose voices are frequently coarsened and lowered, but who, nevertheless, are prominent factors in conditioning a child's ears to sound of speech and the pitch of the human voice.

The doctor agreed emphatically with these and added the next suggestions:

(4) The decided increase in the past ten years in sudden changes of temperature and humidity, especially through the winter months. We experience a great deal of chronic hoarseness due to this alone.

(5) The increase in the number of bottle-fed babies. Though cow's milk seems a satisfactory food for infants, this doctor feels it has elements more suitable to the building of vocal tissues suitable to the calf than to the human infant. "Of course," he adds, "it is perfectly suited if you want your children to sound like calves!" But probably many of you have had the experience of being taken off milk when suffering with throat or head infections or even ordinary colds because of its tendency to irritate something in the throat tissues and cause a thicker tissue.

(6) The growing intelligence of the child is also influencing our teaching practice. One of the results is the addition of more song material using the lower range.

The modern child is no longer taught merely to listen and repeat, but to sift subject matter and his life experiences for the meanings which have value for him. During the years in which I have taught in a school where this practice has gradually replaced earlier ones, I have found a growing need for a change in music subject matter. The more children learn to integrate their knowledge of the social sciences, literature, art and general life understanding with their music, the more worth while and meaty the music must be to satisfy their growing intellectual and emotional grasp and understanding.

Before proceeding to the detail of ways of studying songs in working for tone production, I wish to list the following conditions which I feel should exist as advisable background for the intermediate grade singing:

(1) The teacher should have sufficient knowledge of voice to insure vocal protection for the child.

(2) The teacher should be familiar with the developing cultural background of the class in order to be able to take advantage of background for more integrated learning in general.

(3) By the time the child reaches the intermediate grades he should normally be rhythmically adjusted, in tune, have a real enthusiasm for music through its various appeals, and have an elementary ability to interpret the score.

(4) The music development should be well integrated in its various aspects, rather than "going along" with the social subjects, which do not necessarily provide all the development needed.

In studying an individual song, I use the following ways of aiding learning so that the final result is one of satisfaction:

(1) Hearing the song as a whole, accompanied, for a general impression of the finished work of art.

(2) Discussion of the features that impressed the children on first hearing.

(3) Giving or drawing out from the class, where possible, any interesting information regarding the background which would have bearing on their intellectual appreciation of it.

(4) Discussion of the poetry, noting its beauty of ideas, of rhythm, assonance and onomatopoeic effects; sometimes reading the poetry, as in choric reading groups, to find the influence speech has had on the melodic construction of the song.

(5) Discussion of the musical factors of the song: (a) Form, as a study aid for reading, for memorization, for appreciation of art structure. (b) Accompaniment: We listen to note the beauty of the harmonic or rhythmic support; to hear contrapuntal motifs; to notice the expressive effect of the harmonizations, especially when the composer changes progressions in successive stanzas; to note key changes, especially in modern songs, and sometimes polytonality as well as contrasted meters. All of these steps help build a recognition of style and increase general musicianship.

(6) Singing the song by the class, followed by constructive self-criticism.

(7) Suggestions from the teacher only when the children cannot take themselves farther without help.

(8) Occasionally rehearsing the song sung by the teacher to re-establish their concept of the song as a whole. In the event the song is taught wholly by rote, this needs to be done every time it is studied until the concept is clear.

(9) Occasionally a group will need something in the nature of a tonal drill to help develop a desired tone or flexibility, such as rolled *r's*, *fa-la-la's*, nonsense syllables as found in mountain songs, or for correction of poor pronunciation due to local patterns that are poor but in which speech habits are well-grounded.

Of course, all this sounds like a great deal of work for a short song for children, but one never does all those things to aid in the study of any one song. These are suggestions compiled from having worked with many types of songs, working for vocal development *primarily through the song*, and only such steps as are needed at any one time do we use.

The final result is usually joyous, for the children have such an intimate knowledge of the song that it expresses much for them when they sing it. The tone is vital, for it is charged with emotional and intellectual appreciation

and through it they have grown in musicianship. We cannot do very much about the physical and climatic conditions which influence tone, but as teachers we can work through those avenues that are intellectual, spiritual and which help form a culture in a locality which in itself influences taste in tone in speech as well as in song.



PERTINENT FACTORS IN MONOTONE CORRECTION

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MONOTONES! Why are they? How many of them cannot be corrected? What factors prevent their correction? Are these factors due to that indefinable spark we call musicianship, or are they mental or pathological?

A few years ago, a number of specific instances caused the survey that is the subject of this article. One was that of a bright, red-haired, smiling boy who was the star singer of one of the first-grade groups. Quite suddenly, his voice began to take on a hoarse, breathy quality. He sang badly off pitch and because he had been a leader in his group, the singing of that group became sadly unmusical. On examination, we found a throat full of diseased tonsils that were enlarging so fast that it was not long before this child had difficulty in sending even his speaking voice across the room. The second case is that of a little girl from a very musical family. Her rhythmic and mood response to music was unusual and her recognition of melodies was equally so, but her singing voice remained stubbornly low and hoarse, though she did show an attempt at up and down melody. With removal of offending tonsils, both children found very soon the lovely light child-voice characteristic of primary age.

A hasty survey over the city showed that practically ninety per cent of those unable to sing had diseased or enlarged tonsils and adenoids or speech defects. The question then arose: "How much are those particular conditions responsible for the inability to sing?" Not wanting to be prejudiced by a hasty survey of one possible theory, we have conducted since a thorough search for reasons why some few out of each group seem stubbornly unable to sing a melody.

Our objective has been that all monotones be corrected by the end of the second grade, thus allowing three years (kindergarten, first and second grades) for teacher emphasis on this particular part of our music program. There are several reasons for setting this objective: (1) Our children go into a platoon system beginning with third grade. (2) Self-consciousness becomes a decided factor against correction. (3) The sight-reading program necessitates the ability to carry a tune. It is possible to make these corrections in the time signified except for those few who stubbornly remain at a low level.

In beginning our survey, we made sure that each room had as good equipment as it was possible to have. Then (a factor which in this case was even more important), we took special care that the teacher in charge could sing melodies with a light musical voice and was in sympathy with the music program of the schools. Where we found difficulties, we made satisfactory adjustments.

The first test made was that of the singing and speaking voices. Voices were classified into the usual grouping of (1) those who can carry a melody, (2) those who cannot match more than a few tones, and (3) dead level monotones. Then, since the quality of the speaking voice is often an indication of physical factors that may affect the ability to sing, it becomes an important consideration. Hoarseness, huskiness, breathiness, nasality, and low pitch may indicate nose and throat troubles, and, of course, adenoids are easily detected through diction in both singing and speaking voices. The natural range of a child's voice lies on the staff. Physical defects may place the voice lower, or in rare cases, higher than the normal pitch range.

The second test was a rhythm test. A bodily response to musical pulse is indicative of certain musical feeling and an important item for development. If the child cannot sing but is able to respond rhythmically to music, there is a point in favor of eventual correction of this vocal handicap. At least the child is not entirely without musical feeling.

The third test given was that of recognition of melodies. Some eight or ten familiar songs are sung with neutral syllables or played on an instrument for the children to recognize. Particular notice in this test is taken in groups 2 and 3, previously described. Where rhythmic response is low, recognition of melodies is low, and the child is a monotone, the case looks rather hopeless. On the other hand, where singing ability is low and the other two are high, these factors lead us to believe that the child hears and feels that which he cannot yet put into his voice.

Following this, mentality was checked, and for want of something better, used I.Q.'s along with the child's record of accomplishment and repetition of grades. A high I.Q. is no indication whatever of musical ability, nor does a low I.Q. indicate inability to sing. Often the contrary is true. An I.Q. may be merely indicative of a possible ability to concentrate on melody or pulse or of his degree of coordination in responding either rhythmically or vocally to what he hears.

The next check was one of personality factors. Are there any personality traits that might prove a hindrance to the child's musical development? How many times have high school people or adults related to us experiences that tell of unsympathetic, tactless teachers ordering them not to sing because of vocal handicaps, thus causing the child to close up completely and never again even attempt to sing. Timidity, nervousness, flightiness and extreme aggressiveness may all be hindrances. Normally, the best of us have a peculiar sensitiveness in connection with our singing voices. Announce solo singing in any class and one immediately gets a feeling of nervous tension. With an extremely sensitive child, his own timidity may be the reason for a poor performance, either rhythmically or vocally. On the other hand the extremely aggressive child, or "grandstander," in an effort to be noticed or different, may purposely do nothing about his condition because it sets him apart.

The last check we made was a health check and that became an important one. The school nurse has been a willing aid in this matter. Without doubt, serious cases of enlarged and infected tonsils have their effects upon the ability to produce a tone. It is easy to diagnose the difficulty by the peculiar hoarseness of both singing and speaking voices. In one year (1937-1938), some thirty cases of corrected tonsils and adenoids showed immediate improvement in vocal ability. Since there is no way of putting tonsils and adenoids back into children's heads, it is impossible to say that they might have improved anyway. On the other hand, some fifteen uncorrected cases of diseased tonsils and

adenoids became definitely worse in singing ability. So many cases of difficulty in singing have been improved following tonsillectomy that we regard it as an important factor, particularly since it is remediable. Malnutrition has also been a factor. It takes physical and mental effort to respond either vocally or rhythmically to music, and a body that is either undernourished or malnourished cannot respond in the same vital way a well-nourished body can. This condition, too, is remediable. Would that the rest were!

Lack of body coordination, so common among those of low mentality, prevents good rhythmic response and, less often, good vocal response. Without exception in our system, the epileptics are also decided monotones. We have only seven in our entire school population, and this is not enough to establish a case. We wonder if this holds generally true among epileptics.

Again, without exception, those who have serious speech defects are also monotones. By serious speech defects, I do not mean such cases as lisping or stuttering, but rather those caused by cleft palates, no palates, deformities of mouth or throat or congenital conditions of the throat.

It is accepted without question that hearing is a serious factor. Does not the fact, however, that music, because of vibration and resonance, carries itself to the ear in a way many other sounds do not, make deafness not as adverse a factor as it seems on first thought? Most of the children we have, have become deaf since birth as a result of other pathological factors and the serious hearing cases are taken care of institutionally.

The results of our survey show that practically all the cases which have stubbornly remained monotones all through the special training of our elementary grades have also been cases of serious speech defects, hearing, and epilepsy. Where pathological cases have been remediable, we have found also, except in very rare cases, that our vocal difficulty is also remediable.

ORGANIZATION OF THE JUNIOR HIGH SCHOOL VOCAL PROGRAM

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ORGANIZATION OF VOCAL classes in junior high school might seem to be an unimaginative subject, but the successful teacher knows that proper organization is necessary if a real contribution is made to the living needs of pupils.

With an inspiring teacher, I believe, it guarantees success. What is our measure of success in junior high school vocal classes? Let us, in a few words, name our objectives:

(1) Singing made a living expression of the mind and spirit of every pupil.

(2) Singing made a power in socialization because pupils may be brought together on high levels of feeling.

(3) In chorus work there is opportunity to develop individual freedom of expression and rational conformity, perhaps more than in any other subject.

(4) At no age is success and joy in achievement more important than at the junior high school level. No activity in the arts can claim a greater percentage of successful participants than chorus classes.

It is surprising how much the plan of organization contributes to these items of success—singing, made a living expression of the mind and spirit; singing, bringing pupils together on high levels of feeling; singing, developing individual freedom and rational conformity; and singing, building a skill which brings lasting joy in achievement.

The junior high school teacher has these objectives in mind and must have much to do with the organization of music classes. When the office feels confidence in the music teachers it is glad to have help in fitting every pupil into the class where he will have the best chance of developing in mind and spirit.

A large percentage of junior high schools accommodate three grades—seventh, eighth, and ninth. Music usually is required in seventh and eighth grades and the number of pupils who elect music in the ninth grade depends on the joy in achievement experienced in the former grades.

In seventh grade, and perhaps the first semester of eighth grade, it seems wise to segregate boys and girls because of special voice problems and emotional tendencies of this age. While boys develop skill in interpreting the score in the mixed grades preceding seventh grade, they experience much more pride and joy in achievement when they are segregated from girls in the seventh grade. Boys need and want to take responsibility and they are not likely to take the same responsibility in mixed classes at this level. They are arriving at the age when they dislike appearing at a disadvantage before girls, and when placed in boys' classes where they feel no self-consciousness, it is surprising how they enjoy singing songs selected in view of their interests.

Junior high school boys are of all sizes. Some are short, chubby fellows who easily could be taken for fifth graders. Others are big six-footers, and there are boys at every stage of physical development between these two groups. They all may be the same age, or nearly so. Height and physical development have more to do with voice condition than age. In our city where all seventh grade pupils are segregated, we have no seventh grade boys' class which does

not sing four-part music—soprano and alto boys are those who are still small boys. Alto-tenors have started on their physical growth to manhood, and baritones have reached the stage where they talk in a man's voice and sing in an easy baritone range.

Some teachers advocate much unison singing for junior high school boys. Whether that can bring emotional satisfaction or not depends on the accompanist, for probably each part sings successfully in a different key, and if the accompanist can do her part, all is well. We ask for experienced accompanists who have had much practice in transposition. We prefer big classes under one outstanding teacher, with a capable accompanist, rather than smaller classes in which the teacher must act as his own accompanist. This plan leaves the teacher free to move among the group and listen to individual voices which need frequent testing.

While unison singing finds a place in every music class, in junior high school boys' classes, where each changing and changed voice has a limited range, it is not successful to any great degree.

Junior high school classes of girls sing three-part music with ease. Girls' voices change at adolescence and should be tested often, but the change is more one of quality than range, so there is not likely to be frequent change from one part to another. However, it is wise to let the first soprano and second soprano change parts on a selection that makes no great demands on either part, and the same is true with the second soprano and alto parts. In adolescence a girl's voice is not settled and harm may result from keeping her on the lowest part all of the time. Just a word as to the type of material girls enjoy. Junior high school girls are older emotionally than boys and they enjoy a more subtle type of song than do boys at this age.

After a year and a half of splendid four-part work in boys' classes and three-part work in girls' classes, why not take alto-tenors and baritones from boys' classes and from the girls' classes well settled sopranos and altos, and have mixed choirs? But how get the right pupils together?

In every junior high school in our system at the end of the first semester of the second year the music teachers give to the office the list of boys and girls who will work together in a well-balanced choir. In the ninth grade the mixed groups are more satisfactory than segregated groups, for the boy soprano has usually changed into an alto-tenor or a baritone by the time he reaches ninth grade. If a boy is still a soprano or an alto, I would leave him in a boys' chorus where he will have a more interesting experience.

Junior high school principals, convinced of the importance of music as a stabilizer in the life of an adolescent, will schedule a pupil for the music class where he will be served best; and fit the remainder of his program around his music program. The music teacher must be alert to the individual needs of each pupil. The junior high school principal is accustomed to building programs around the music period for pupils in the instrumental groups, and if he tries this experiment in building programs for vocal class pupils, he may preserve many desirable characteristics in those pupils who sometimes are designated as problem cases. In fact, our principals give many of their problem cases into the hands of the music teacher. Most problem cases are troubled, thwarted and insecure pupils who do not achieve desirable results in school or in society. If those pupils are placed in classes where they will succeed, they cease to be problem cases.

Pupils with very low I.Q.'s, if segregated, will encounter difficulties in part singing that may rob them of the joy which comes through the creation of

beauty. Because bringing beauty into the lives of all junior high school pupils is our aim, it is wise to break down homogeneous grouping in music classes so that pupils with greater mental equipment may lead in their parts and the entire group be stimulated in appreciation. Often a pupil with a low I.Q., after the score is mastered, is a definite asset to the group because of his tone quality, rhythmic sense, and feeling for tonal blending.

Making living beauty of music is the object of every music period, and that living beauty is possible for every pupil only with an inspiring teacher and proper organization.



THE VALUES OF A SURVEY IN THE CARRY-OVER PLAN FOR CHURCH MUSIC

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IN RECENT YEARS music educators have been stressing the place of the new social order of music in the home and in the community. A recent survey along this line shows results especially significant in regard to the carry-over from high school to participation in church choirs.

Questionnaires were sent to a class of graduates from the high schools of Milwaukee, Wisconsin. This survey was not confined to musicians, but included all members of the chosen class, regardless of training. 563 answers were received. Similar information was obtained from graduates of the Whitefish Bay High School by means of telephone calls and letters.

"If you could live through your high school days again and be guided by present knowledge and experience, would you enroll in the high school music classes? There were 477 who answered *yes*; only 79 who answered *no*. Since these replies came from non-musicians as well as from musicians, we may accept this high percentage of affirmative answers as evidence that high school music has a strong carry-over value in the adult's mind, and that more high school students should be influenced to take music.

The second question, "What musical experience would you have liked that you did not have in high school?" 143 mentioned music appreciation; 94, chorus; 50, orchestra; 49, piano; 28, band; 27, harmony; and 25, general instrumental music. The significant point for this paper is that the number desiring chorus was only surpassed by those desiring music appreciation and that all other groups ranked far below chorus—a strong point in favor of the high school chorus.

Another question, "To what extent was music encouraged in the home in which you were reared?" brought 39 answers of *not at all*; 38, *slightly*; 173, *somewhat*; 153, *considerably*; and only 111, *greatly*. Roughly speaking, only half of the replies indicated an appreciable degree of music encouragement in the home. This points to the large area of influence with which high school music can, and should, concern itself.

The results from the fourth question show even more the important part which the high school should take in encouraging music. "Did you take private music lessons while attending high school?" 222 answered *yes*; 335, *no*. While the number of those replying in the affirmative was greater than might be expected, this may be explained by the fact that some of the affirmative answers

may represent a few piano lessons which were soon discontinued. Apparently the influence of the private teacher, like that of the home, is not so great but that the present music program of the high school should be expanded.

Carry-over value was very definitely shown in the relationship between the graduates' high school experience and their present tastes. When asked to indicate their favorite types of radio programs, it was found that those who had sung in high school choirs chose choral music and the solo vocalist; band and orchestra members were interested in instrumental music; the majority, who had taken no high school music, preferred jazz and blues singers. These responses support our belief that if we wish to raise the general public's taste in music we must do largely so through the medium of the school music program.

Certainly, if we want more singers for our church choirs we must familiarize our high school students with sacred music. Indeed, we were unable to find any graduates from a certain high school singing in church choirs until the time when an a cappella choir was organized. This organization presented much sacred music of a high grade; thus the students were given the opportunity to know and appreciate the better church music. These singers stated that there was a similarity between the high school a cappella choir and the church choir, since both worked for such goals as correct intonation, development of fine choral tone, singing with imagination.

To the question, "Do you sing in any group now?" 97 answered *yes*, and 206, *no*. The striking information received when we asked in what group they participated, was that, out of the 97 affirmatives, 63 were singing in church choirs. In other words, two-thirds of all our graduates in this survey who were singing in any kind of an organization were in church choirs. This indicates that we do have a strong carry-over into church music, and that there is a demand for it. Should not our school program be so planned that singing of sacred choral music will be an important part of high school choral music education?

Surveys of high schools that teach only light operetta work, where costume clothing and general entertainment are emphasized, show that such a program does not influence youth in a carry-over for church music. We advocate that every public school music system make a survey in order to find what their carry-over plan for church music is doing.

The music of any kind of school should be educational. In order to be educational, music should be of high quality, with enough variety to provide interest. The main objective should be to develop good taste. We have no right to give students songs to sing that will give them a low standard of taste. It is the duty of a teacher to lift the student to a higher plane and this cannot be accomplished by the use of inferior material. Songs for entertainment, aimed to win admiration by appealing to the low standards of the general public, should be banned from any educational institution. In working a group of singers out of a mire of poor taste, go slowly—but do not lose sight of your goal. Do more a cappella singing of sacred music in your high schools; make a survey of your community to discover the success of your carry-over plan for church music with your graduates; and make the necessary changes that will help you solve your carry-over problem.

WINNING SUPPORT FOR A GOOD PROGRAM OF CHURCH MUSIC

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IT IS GENERALLY recognized by ministers and laymen that music renders a valuable, even a vital service, in the religious life and worship of man. Many ministers and many congregations, however, must be convinced that the music of the church should be developed according to a plan and program which requires expert leadership and the expenditure of a considerable amount of money.

When the standard of genuinely good music is first lifted in almost any church, it will require valiant defense. For many religious leaders will countenance the development of a program of church music at considerable cost, who nevertheless require no particularly artistic results and who apparently believe that religion true and undefiled may be characterized by "poetry" which is little better than doggerel, and music which obviously belongs in the category of "swing."

A sound program of church music will involve careful attention to congregational singing; the organization, development and training of a graded series of choirs; the provision of proper instruments and players thereof; an adequate supply of good hymn books; and an extensive library of choral music. The central requirement of such a program is leadership—characterized by devoutness, genuine musical talent, thorough artistic and scholarly training, and capacity for administration.

The leader of the ideal program of church music will bring to his task all of the equipment of the professional or artist-musician. He will approach his task, however, in the spirit of a Christian minister. In his work with the congregation he will insist upon the provision of the best type of hymn book available. He will ask and receive time and opportunity to instruct and stimulate the congregation in the use of the hymnal in public worship. He will organize at least two choirs and probably three: a junior, intermediate, and an adult choir. He will insist upon providing each of these choirs with an adequate supply of music worthy of use in Christian worship. He will insist upon high standards in rehearsal and in public performance.

If this leader is himself an organist, he may conduct from the console of the organ. He may be, and perhaps generally speaking should be, a singer himself, a teacher of singing, and a conductor thoroughly familiar with the technical aspects of choral development.

In the best developed programs of church music, studios are established in the church, and those who participate in the musical program of the church and the church school are provided with instruction. This instruction may be offered without cost or at low cost; but in either event, it will be at least partially subsidized by the church through the payment of a salary to the director of the church music program, which justifies him in giving time and effort to the work of studio instruction.

Now, how can the support of the ministry and congregation of any Christian church be won for such a program as this?

The two words which carry the answer to this question are "education" and "information."

First, the minister and his associates should think through the entire pro-

gram very carefully, taking the best advice they can obtain and studying the program in churches where it has been in operation long enough to produce results.

Second, the minister should then lead the officary of the church, however organized, into a thorough study of the entire program—its religious and cultural significance, its practical possibilities, the necessary methods of procedure, and the probable cost. In this presentation to the officials of the church, the minister will do well to ask aid from some expert in the field of church music who has had long experience and has achieved success.

Third, once the program is launched, I believe that a careful statement should be made to the entire congregation; first from the pulpit at the regular service, and secondly through communications mailed to every member of the church.

Fourth, in the beginning of the actual development of the program itself, careful attention should be given publicly to congregational singing. The choirs will have been organized, of course; the organist will be at the console and the leader in his place; but if the people of the congregation generally, under the new leadership, are stimulated and inspired to sing the great hymns of Christendom with new zest and with new appreciation of their meaning and beauty, the entire musical program of the church will be supported with greater understanding than it will be by a congregation which sits more or less cold and unmoved through the service, taking no part in it.

This involves what has already been suggested—careful selection of a good hymnal and an adequate supply of hymn books for the congregation. It likewise necessarily involves at least occasional rehearsal of the entire congregation in singing, and sympathetic discussion of hymns, hymn singing, and public worship from the pulpit.

Finally, once the program has been carefully launched, it must be carried forward patiently and perseveringly; with sure knowledge that there will be periods of discouragement when many people will find fault, when the expense will seem heavy, and when musical organizations themselves will find the routine of rehearsals and public services somewhat irksome. In fact, there will be times when the entire program will seem to be on the brink of disintegration. To go forward to genuine success requires faith, courage, and above all, continual reference to the ideals and goals established in the beginning.

As artistic development takes place, social relationships of the people involved in the choral organizations must never be lost sight of. No better opportunity for social fellowship can be found in the Christian Church than among its musical organizations.

And always, with developing artistry and increasing social integration, there must be an obvious sincerity of purpose on the part of those who lead in the program of church music—the sincerity of a leadership dedicated, above all else, to the religious growth of those who participate in the program of church music and worship.

Therefore, if one would advance the cause of good music in the church, he should educate the ministry and laity in terms of the religious and human values of religious music of high quality; inform the people concerning the proposed program in terms of its character, purpose, and organization; and, above all, be persistent in the good work to which he has dedicated himself. It may require many years to develop a thorough program and establish high standards and dependable traditions. But the ultimate goal to be attained will justify every effort and all sacrifice involved.

THE TEACHING OF GREGORIAN CHANT IN CATHOLIC SCHOOLS

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ONE OF THE most important questions facing the teacher of music in a Catholic school for the past few years has been: Shall Gregorian chant be included in the school music program? This question no longer confronts us; it has been answered properly by Church authorities acting on the *Motu Proprio* of Pius X, who has, for the most part, given it its proper place in the course of study. Now the question has become: How shall Gregorian chant be taught most advantageously?

From my own experience, I have learned that no factor plays so important a part nor so colors a teacher's work as her own appreciation of the subject she may be teaching; therefore, I shall be more concerned with the teacher's mental attitude toward chant and the forces contributing to a good rendition of it than to the manner of presenting to children its various phases—believing the while that I am not deviating from the title of my talk.

It is not the purpose of this discussion to give a history of Gregorian chant, nor to speak of its restoration. This has been ably done at previous conference meetings by those more qualified than I could ever hope to be. Let it suffice to say chant is our rightful heritage; it is the highest form of prayer; we should teach it with the same joy that should permeate the presentation to others of any cherished tradition. If we truly realized that the chant well sung enriches our prayers at High Mass, would we not be more enthusiastic as teachers in our approach to this subject? We are too inclined to believe that all Church music should be performed for its own sake, that it should be aesthetically beautiful. This is not the primary thought of the Church, for according to Pius X, the single purpose of chant is "to give life and power to the thoughts." To sing chant is to pray in music and to pray as well as we are able.

To teach a subject joyfully, one must know it well; therefore, the teacher's first duty is to learn thoroughly the principles of chant. Formerly, a difficulty was encountered in this respect because of the few opportunities offered for its study. This difficulty has now been reduced to a minimum by the establishment of many schools throughout the country for this purpose. The teacher should study chant, listen to chant, sing chant, until she is so imbued with its spirit that she will not be daunted by the misunderstandings and misconceptions she will meet through lack of interest and knowledge still existing in the minds of many. Once the teacher is thoroughly prepared and convinced of its beauty, simplicity, and fitness, she will have no difficulty in including Gregorian chant in the school music program.

Since the Mass is a vivid portrayal of the greatest drama of all times, we must strive to have the music performed in as befitting a manner as possible. Certain points are, on this account, sure to merit special attention. It is very necessary for the singers to understand the text; therefore, we must take the trouble to interpret the phrases, with special attention to the most important words contained therein. No doubt the Latin words present a particular problem in instructing young children, but if these children are taught the simplicity of singing Latin words, and stress is laid on this point rather than on the difficulty of the task, do you not think that achievements will be more readily noted?

[North Central Conference, Detroit, 1939]

Natural flow of words, and rhythm are closely allied subjects and must be given attention. It is not the mind of the Church that the words be sung too slowly, nor do the words of the Mass require it so. Too slow singing is not only an obstacle to correct interpretation, but it increases the difficulty of phrasing and breathing. By such a performance the rhythm is literally ruined—thus preventing smoothness and flow of words.

Correct singing of the brief, light elevated Latin accent is another salient point to be considered. Teaching this may easily be combined with pronunciation of words, if the director will have the children monotone the words very lightly on a medium high pitch, and give particular attention to singing the vowel in the accented syllable. This proper placing of accent greatly vivifies the text. Furthermore, I add this suggestion: If a piece of work has been poorly done, incorrectly phrased and accented, please do not waste time trying to correct it but attempt something new which can be taught in much less time.

The question of notation is one that must not be overlooked. We are able to procure chant manuals, edited in either the Gregorian or modern method of notation. Which is better, is a mooted question. Since it is advantageous for the singers not to be too concerned about key (and this is not pictured in Gregorian notation), and since Gregorian rhythm is so closely allied to Gregorian notation, would not that be the logical one to choose? Only those who have used Gregorian notation realize just how well the pictures of the neums, as portrayed in Gregorian notation, assist the singer in properly grouping his phrases. This is also a help to the singer who must use one breath for a phrase, the space between the incises being frequently the best breathing place.

Sufficient time is allowed in most school music plans for a few minutes of chant each day. In this Archdiocese, if the scheme of our able director, Father Flynn, is faithfully carried out, it may be expected that after the completion of several years' work, the children should have a reasonable repertoire of Mass ordinaries, and with the addition of one rehearsal a week with combined groups, as is allowed in many school programs, there should result creditable chanting of the Mass. As the children go on singing year after year, they will become more familiar with the atmosphere of the various modes, and the need for technical instruction will gradually lessen as this familiarity increases. I would suggest that the teacher spend a minimum of time upon theory and as much as possible in actual singing.

What might otherwise be a good performance of chant is often marred by the tyranny of the organ. Why do so many of our organists forget that Gregorian chant as originally sung admitted of no accompaniment; and why do they forget that the organ is to function during the singing as an accompaniment and not as a solo instrument? I quote Sir Richard Terry on this subject:

"Even if beauty of tone is aimed at, a blatant accompaniment is bound to make the singers shriek if they are to be heard at all—and in the process, such a thing as good vocal tone is impossible. The function of the organ is to accompany, not to lead; to embellish the singing, not to smother it. In too many cases singers come to regard the organ as their prop and support, and even as their leader. This state of things implies an obtrusive organist and the remedy is obvious."

We should do our best to procure understanding organists. Only those who are in sympathy with the chant should be employed or allowed to participate in the Church service. An organist should be able to transpose at sight

any Gregorian accompaniment, for sometimes even the same choir on different days will require different pitch for successful performances.

Finally, we teachers must possess great patience, for until we become more chant-minded, there will be many obstacles and objections on the part of both clergy and laity to be overcome. On the other hand, if we remember that we are still apostles (indeed the work of restoration of chant has but scarcely begun), and if we realize the true import of Dom Gregory Hughes' statement that "it is our aim to glorify God, and to thank God in the name of all men," then we may be able to carry on until the conversion of the faithful to chant is accomplished, and once more it shall come into its own.



THE GREGORIAN TRADITION IN THE HISTORY OF MUSIC

LECTURE AND DEMONSTRATION

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THE INVITATION to present a program of sacred music at this convention is deeply appreciated by the schools of southern California which the choir and I represent. We are enthusiastic lovers of our musical heritage and we welcome this splendid opportunity not merely to entertain you but, more particularly, to make better known a type of music that has become a characteristic element of the curriculum in our schools from the elementary grades to college. The teaching of this medium of musical expression is not limited to a select group, to a glee club or choir. Everyone receives the proper training as a part of his or her regular class work. By this means we wish to unite school and church, to integrate secular song with sacred. The choir presenting this program may give you an idea of the results of such a system. There is here no question of demonstrating vocal technique as such, but merely the singing of sacred music by a group of college students whose scholastic interests range from astronomy to zoology.

You will note that our title emphasizes the word *tradition*. In the ears of many, such a word rings discordantly. To one, it signifies something that is old, covered with the patina of antiquity, like an ancient bronze; something that has no relation to modern civilization. It may be scientifically valuable for an archaeologist, it may even possess an aesthetic interest for the musicologist, but its appeal remains purely esoteric, and for the world at large it is as dead as an Egyptian mummy. To another, tradition may mean something outmoded, provincial, narrow-minded. Last of all, it may conjure up the idea of iron-fisted dogmatism that strives to hold the human mind and will in bondage, and from whose control genius liberates the sons of men. As you well understand, these are perverted meanings. Tradition is nothing more nor less than the sum total of human experiences, the result of man's eternal seeking after the essential values of life, the rejection of the transitory and the imperfect, and the preservation of those things which in every age and in every land form the basis of that idealism which gives meaning and beauty to existence. This search may be limited to a particular field, such as that of the fine arts, or of music alone. It may broaden out to embrace the kaleidoscopic field of all human endeavor. But in either case, tradition stands for something living, vital and sacred. To break

with tradition means to cut oneself away from the current of life, to throw away the riches of accumulated centuries and to eke out a precarious existence on one's own limited resources. From a point of view of the fine arts, there has never been any great artistic development born out of the renouncement of tradition. The great geniuses of architecture, sculpture, painting and music have lifted their eyes to far distant horizons unseen by the ordinary man, but their feet have rested on the firm rock of tradition. One of the saddest spectacles of the present day is that of talent and even genius dissipating itself in hopeless artistic expressions; expressions tested by human nature in ages past and found wanting. Because artists do not understand this, they condemn themselves to mediocrity and forgotten graves.

Sacred music does not differ radically from secular forms of the art. Every age finds expression through its medium. Musical composition must voice the ideals, the faith and hope and love that rise from the human heart. Silence would be an acknowledgment of defeat and despair. The best means at our disposal to encourage profound, uplifting, thrilling, composition, is to make known our tradition of sacred music. There is a tradition, indeed, one misunderstood and rejected by many, but whose influence is growing apace as it is becoming more appreciated. The present so-called "revival" of an ancient form of music—the foundation stone of Christian religious music—is not motivated by archaeological interests, by a love of the past for itself, nor by a sophisticated verve for odd forms of musical expression. It is aimed at giving to the present generation a more noble concept of religious sentiment, an inspiration to dwell on holy thoughts in the midst of feverish activity, so that its spiritual life may be deepened and made more beautiful. That is the reason why we commence to teach this type of music in the elementary grades. We wish our children to grow up under its calm, joyful, inspiring influence.

THE ROMAN TRADITION

Classical Period: c. 400-700 A. D.

The particular style of religious music under our consideration today is known by several names. Among ancient writers it was simply called ecclesiastical or church music because it represented the one and only existing form. Later on, others commenced to speak of plain song, plain chant and of Gregorian chant. This last title enjoys a certain popularity at the present time, and well may it be used. The name goes back to the end of the sixth century, when Pope Gregory I sat in the chair of Peter (590-604). Under his pontificate the ceremonies of the Church underwent a general and definite reorganization, so much so that the essential order of services and prayers of the Mass today are the same as were then established.

During the Middle Ages, there was a charming legend that St. Gregory composed the music which bears his name. Many an illuminated manuscript represents him dictating the melodies to a secretary while a dove, symbol of divine inspiration, rests on his shoulder, the beak close to his ear. The origin of this music, however, is to be sought long before Gregory appeared on the scene. The actual time and place are yet enveloped in mystery. Great musicologists have studied and are still studying the fragmentary clues that remain, but nothing is scientifically certain. Indications point to the Orient, the classical Orient, as the birthplace of this musical expression, and to the country of Syria in particular. There, while the second and third centuries ran their course, the cultures of East and West, of North and South met and married.

The offspring was definitely Syrian, a talented offspring, too, which commenced to express itself in drawing, painting, mosaic work and music. This new art was definitely and characteristically Christian, brought into being when public religious services commenced to develop amid the persecutions that preceded the peace of Constantine.

It is only natural to suppose that in the religious music of this time three principal elements were fused: Hebrew, Greek and Oriental. (1) Part of the synagogue service was incorporated into the Christian religious meetings. The Bible remained the principal source for readings, the inspiration for particular prayers. It is not unlikely that the manner of chanting these simple forms, particularly the psalms, was likewise borrowed from the older religion. (2) Many features of the new music were based on the classical Greek theory: freedom of rhythm and diatonic melodies. The actual scale structures, however, differed. (3) The oriental element dominated the other two: highly imaginative, capable of great expression, from elaborate melodies to rigid recitations . . . similar in this respect to the mosaics that still enchant one at Santa Sophia or Ravenna.

At some undetermined date, perhaps toward the end of the fourth century, this newly created music journeyed westward. Rome not only received and tolerated it, as she did so many things, but adopted it officially as her voice in celebrating religious services. It was at this point that there came about a development most interesting from a cultural viewpoint. The crowning genius of Rome was its ability to organize and to impress the spirit of its organization on foreign minds. Caesar's Gallic wars bear evidence in the military field; plain chant in the realm of music. Without destroying the natural freedom of melody or rhythm, western mentality introduced an element of order, an hierarchy of values and a realism which had been lacking, to a certain extent, up to that time. Oriental imagination became disciplined and directed by the occidental feeling for law and order, and there arose a monument in song expressing the highest creative powers of both cultures: a music as international in character as the words which it sings, a music based on the eternal values of beauty, which appeals to the thoughtful mind of the twentieth century as well as to the sensitive souls who created it fifteen hundred years ago.

In order to appreciate the subtle beauty of Gregorian chant, it is absolutely necessary for you to separate yourselves from any sort of modern atmosphere or preconceptions. While listening to the sinuous melodies, you must forget the ordinary strong beats and the weak beats of a rhythm, the regularity of rhythmic progressions in twos and threes, major and minor modes, the tonic and dominant, the leading tone. All these things developed in far later years. They have nothing in common with ancient modality or rhythm. The most obvious feature of the Gregorian scale system is its diatonic character. There are four principal modes or scales, each of which is subject to two different methods of organization, thus making up the so-called theory of the eight modes. An idea of the four basic modes may be had simply by playing scales on the white keys of a piano, commencing successively on middle *D*, *E*, *F* and *G*. There are a few melodies based on *A*, *B* and *C*, but they are not of great importance. Of these various combinations of tones and half tones, the modes of *D* and *G* are by far the most popular. In earlier works, before the stereotyped organization of the eight modes was established, modulation from one mode to another occurred constantly, thereby creating a delicate, ever-changing, elusive atmosphere—an atmosphere peculiarly suited to prayer because of its detachment and freedom. Later on, composers confined themselves more and more to a given

mode, employing little mechanical devices to provide the element of interest lost by a lack of variation in modality.

It is not difficult, generally speaking, for a modern audience to appreciate the modal system of Gregorian chant. A good many composers have succeeded in reintroducing the subtle charm of this ancient style. The rhythm of the chant, however, is not so easily grasped, particularly by singers who naturally think of phrasing a melody either by the accentuation of strong beats, as contrasted to weak ones, or who follow the verbal accents of the text as a guide. In plain chant, two distinct rhythms demand attention: that of the words and that of the melody. Sometimes these two rhythms coincide; very frequently they do not. One of the greatest arts of interpretation is to bring out the value and the beauty of both. In neither instance is the rhythmic accent to be considered as solely dynamic, one of force, a strong beat. The classical Latin accent was essentially a raising of the voice, and, therefore, called to itself qualities of lightness and grace rather than heaviness and force. Because the text of most of the melodies is prose, the rhythm of the words is free. The musical rhythm is likewise free, moving in groups of twos and threes at will, not in any regular 2/8 or 3/8 progressions, even for the shortest phrase. The development of the romantic languages introduced an ever-increasing element of intensity into music from which the Latin language and music have never fully recovered. It is only after long, painstaking effort that the choir director may succeed in attaining some of the freshness and delicacy of the ancient rhythms.

[The choir here sang a group of three selections representing the classical style of composition, products of an age when the Roman tradition had become firmly established and while the artistic expression of the Byzantine empire was in full flower. The three selections differ widely in their liturgical use, and this difference is clearly reflected in the musical construction of each. The first, *Ad Te Levavi*, is an introit or processional, sung as the Bishop entered the church and proceeded to the altar. It commences with a refrain or antiphon, followed by the recitation of a psalm, and concludes with a repetition of the refrain. The second number, *Scient Gentes*, is a psalm verse sung between readings of the Scriptures as a sort of commentary, a relaxation, and an incentive to devotion. It represents one of the most ornate and musically developed styles of composition in the Gregorian repertoire. *Te Lucis* is a simple hymn, of later date than the other two compositions. It gives as adequate an idea as possible of this ancient and universally popular form of religious music.]

Post Classical Period: (c. 700-1000 A.D.)

After Pope Gregory the Great, who died in the year 604, the next great figure to influence the Roman tradition was one not commonly associated with music—Charlemagne. For the two hundred years that elapsed between these men, Italy and England remained the only active centers of Gregorian chant. England had received it at an early age when Gregory sent Augustine, the first Archbishop of Canterbury, to evangelize the land. Charlemagne was not a musician, but his political theories and practices exercised a profound influence on all of the arts. Centralization of power, the establishment of a Roman tradition in letters and arts and science as well as in government, was his ideal. Wherever local customs interfered, means were taken to change or to eradicate them. Such a policy of unification, not impervious to criticism, was one of the most telling factors in the re-establishment of a Christian classical culture in western Europe, and prepared the way for the great Renaissance of the early Middle Ages. In the field of music, Charlemagne established schools or conservatories in various parts of the empire. The Roman tradition crossed the Alps and within a century dominated Switzerland, Germany and France. Spain resisted for some time but eventually capitulated in the eleventh century.

Under such circumstances, it was only natural that Gregorian composition

should undergo some change, that new styles should arise, for it was a creative age. Without going into great detail, we might summarize the developments in this manner: (1) Compositions commenced to lose their spontaneity, becoming more self-conscious and rigid, although a high standard was generally maintained. (2) Musical form became more obvious. A theme was selected, repeated, and even developed in various ways, always, of course, in a very modest manner and not to be compared to modern thematic structure. (3) The romantic languages, becoming more articulate, exerted a constantly increasing influence on composers. (4) The Latin of the Patristic Age gave way gradually to rising medieval styles. Music was thereby affected both from a viewpoint of melody and rhythm.

[In the two selections of this period here sung by the choir are recognized some of the new elements. The *Kyrie Eleison* is an ancient Greek litany, common to all liturgies: Lord have mercy on us; Christ have mercy on us. In the nine repetitions of the litantic form, there is a most interesting development of a musical idea. The climax in the last phrase is particularly fine, combining as it does all the melodic and rhythmic beauty of the preceding acclamations. A certain amount of mystery envelopes the particular musical composition known as the *Alleluia*. It may have originated as a sort of processional. In all probability, it was one of the most outstanding contributions that France gave to sacred music at this time.]

THE MEDIEVAL TRADITION

There is, perhaps, no period in the history of art so fascinating in its wealth of material as the Middle Ages. Historical, racial, cultural and religious elements combined to create a new and beautiful world full of imagination, vitality and color. It would be far beyond the scope of our lecture to speak in detail concerning sacred music during these centuries. I wish only to indicate how the Gregorian tradition continued to live through the maze of the *musica nova*, like a golden thread weaving its way through a brilliant tapestry.

By the end of the classical period, the theory of Gregorian composition had been definitely completed, and all solemn services of the church had received their proper musical setting. So sacred had the traditional melodies become that there was no thought of improving upon or changing them. It was only natural, therefore, that composers, while keeping to the Gregorian style, should enter into new and less official domains. As a result there arose a great interest in composing hymns, sacred poems, and even in instituting popular celebrations of a religious nature.

Contemporaneous with this movement were others which seriously influenced plain chant and led to its ultimate deformation and repudiation. Guido d'Arezzo and others were working on systems of a musical staff. An unforeseen but unfortunate result was that the supple, fluid Gregorian melodies became very heavy in appearance when written down as so many notes, and the rhythmic tradition commenced to lose ground, giving place to a slower, heavier manner of singing.

These years also witnessed the first courageous attempts to sing two or more melodies simultaneously. The Gregorian repertoire was a natural source of material. After tortuous experiments, which inflicted irreparable injury on the chant, there eventually arose the system of organum and all of its descendant forms.

Last of all, medieval symbolism, a most potent force in the plastic arts, made its influence felt in music. To cite but one example, the number three symbolized perfection, having as its prototype the Most Holy Trinity. Perfection in music therefore, would consist in ternary rhythmic progressions: 3/8, 3/4, 3/2.

The ancient Gregorian tradition of free rhythm could scarcely hold out against such overwhelming odds. The modal style of composition remained for the present, but it, too, was to succumb as the polyphonic art advanced. A new culture had definitely arisen. Gregorian chant ceased to exist in a pure form. It continued, however, to exert a strong influence on the new musical conquests of the Middle Ages.

[The Easter hymn, *O Filii et Filiae*, is a lovely illustration of one of the new forms of popular, religious compositions. There is, between this and earlier styles, all the difference that exists between a Byzantine mosaic and a Gothic statue. Contrasted to the lyric quality of this hymn, is the more dramatic *Victimae Paschali Laudes*, which represents one of the earliest types of a mystery play that we possess. The Easter celebration was the source of inspiration for the first of such plays: a simple dramatization of a poem based on the Gospel narrative of the Resurrection and enacted, if such an expression may be used, in the sanctuary itself during the first part of the Mass. As the action grew more dramatic and the characters more numerous, the sanctuary gave place to the nave, the nave to the public square, and that, in turn, to the theater. This selection is not meant to be presented as an original mystery play but merely as a style of composition from which such plays developed. *Congaudeat* and *Patapan* demonstrate how both Latin and the romantic languages took on a new flavor in the popular vein. Without claiming to be plain chant, they are definitely in the tradition, although a person not understanding the background might not be aware of it.]

THE RENAISSANCE TRADITION

No more different concepts of life could be imagined than those portrayed through the medium of Gregorian music and the compositions of the Renaissance. Even in such a limited field, the atmosphere, the mental attitude, the technical resources of the two were poles apart. Yet, just as the breathtaking architectural achievements of the sixteenth century were inspired by the classical tradition, so, too, sacred music. It was not a return to the old world after the medieval period, but rather a grandiose effort to outdo in magnitude and magnificence all previous accomplishments of the human race, to place the Pantheon on top of the Coliseum. In this sense, the Gregorian tradition was neither rejected nor copied, but transformed.

The lyric song continued to preserve its simplicity, wedded as it was to popular expression. Being less artificial than its glamorous sister, polyphony, it was destined to outlive the other and to attain great heights during the following centuries. On the decline of the polyphonic school, its religious character became less pronounced until sacred and secular compositions were written in much the same style. A general idea of the lyric style may be had by tracing a given melody through the successive stages of its development. For this purpose, we have chosen the *Stabat Mater*, a popular hymn of medieval origin. First, we hear it in the late Gregorian style which maintains much of the lightness and grace of the old tradition. Then a chance occurs, like the passing of a cloud overhead. Everything becomes a little darker. The melody, though remaining unchanged, gives an entirely different impression because of the heavy regularity of the rhythm that weighs it down. A Spanish version of the hymn is very characteristic of the ever popular tendency to improvise on a theme, while the melody of Tartini ushers us into the elegant, refined, sensitive atmosphere of the Italian school.

The *Ave Maria* of Palestrina is one of many examples that might be chosen to show the influence of plain chant on the masters of polyphony. A traditional, that is, a Gregorian melody is chosen as a theme. The lowest voice adheres to the melody strictly, note for note, except in an occasional cadence. The three upper voices are treated more freely, yet even they adhere to the melodic line with surprising exactness, weaving a delicate web of light variations as another

voice introduces the theme. The ancient modal system continues to be used according to the mode of the original theme. Rhythm maintains its freedom: not that of Gregorian chant, but one which follows the accents of the words, thereby possessing the elasticity of elegant prose. In such a manner does the Gregorian tradition continue through the Renaissance.

THE MODERN TRADITION

If there has been any time in the history of Christian music when plain chant seemed to disappear from the face of the earth, it was during those epoch-making years which witnessed the birth of our modern era: from the first instrumental, orchestral and operatic attempts of the seventeenth century to the achievements of the nineteenth. Small wonder that sacred music was carried along by the flood tide of new musical thought and expression, even though it redounded to its own detriment. Secular operatic styles ruled supreme, not only on the stage but in the church as well. The predominating idea concerning religious music was that it should be a sacred concert, something to be enjoyed primarily by persons attending the service, and not merely a means of raising the voices of the faithful in prayer to God. The pendulum swung out farther and farther until, about the middle of the last century, it commenced to return to the center. In France, a determined reaction set in. Born in obscurity, it had to fight its way through life, but eventually succeeded in re-establishing at least the principles of sacred music based on pure Gregorian standards.

The story of that struggle is as inspiring as it is curious. For many years the ancient manuscripts of sacred music, written before the invention of the musical staff, had lain hidden away in libraries gathering dust or, at the most, providing a momentary puzzle for some nonchalant browser. They guarded a strange secret. No one, apparently, had any clue to the interpretation of the strange signs covering the parchment. Then, from out the darkness, there shone a brilliant light. In the ancient town of Montpellier, in southern France, a manuscript was discovered that possessed a key to the hieroglyphics. Beneath each curiously drawn group of notes, or neums, was written the corresponding notes of the scale: *c, d, e, f*, etc. Using this precious document as a guide, the melodies were gradually reconstructed. Restoration of the rhythm proved a much more difficult problem. It entailed a minute, comparative study of all the important families of manuscripts in Europe. The French Benedictine monks of Solesmes were largely responsible for this exacting and exhausting work. To them, in great measure, do we owe the general system of pedagogy in our schools and churches today.

[The selections sung at this point served as illustrations of comparatively modern compositions in the Gregorian style. In these, melody has taken a place of paramount importance. They are popular on account of their tunefulness, but do not boast of great musical distinction. The *Kyrie* of Carlo Rossini, is a simple adaptation of a Gregorian theme in a three-part arrangement, typical of a good many Masses written at the present time. By such means, composers wish to wean the average volunteer choir away from the show pieces of the last century and to give them more solid food.]

Fifteen hundred years of musical tradition have passed, like a panorama, before us; a panorama in which bold outlines are set in contrast to formless shadows, bright colors to dark. I trust that this program may have served to demonstrate one important fact: that in this tradition the world possesses something living, vital, an inexhaustible source of both musical and religious inspiration for the present generation as it has been for the past. The teaching of this

form of music is proper to the Catholic Church. We consider it a serious responsibility to do everything within our power to foster an understanding of this ancient yet ever young tradition, knowing how much it can and should mean in the development of a truly Christian culture in our land.

BIBLIOGRAPHY

All of the plain chant selections have been taken from the standard *Liber Usualis*. Most editions in circulation have explanatory notes either in Latin or French. This latter edition is known as the *Paroissien Romain*. An English edition has appeared recently bearing the Latin title. It may be secured through some of the leading music houses, or at the Catholic University Press, Washington, D. C. These three editions are published under two forms: one, with the old, "Square notation" and four-line staff; the other, in modern notation. Since 1920 every reprint of the *Liber Usualis* has carried additional music with a consequent change in the arrangement of the book. Hence it is not possible to refer to the selections on the program by page number. Those who wish to make reference to the *Liber* had best use the index which is arranged according to the sequence of services at Mass. For the sake of convenience, the divisions of the index are given herewith.

Index of the *Liber Usualis*: Introit; Gradual; Alleluia; Sequence; Tract; Offertory; Communion; Antiphon; Hymn; Psalm; Canticle; Response; "Varia." Under each of these heads, the particular selection is listed alphabetically according to the first word.

PROGRAM INDEX

Introduction: Gloria, Laus et Honor—Hymn.

Ad Te Levavi—Introit.

Sciant Gentes—Gradual.

Te Lucis Ante Terminum—Hymn.

Alleluia: Christus Resurgens—Alleluia.

Kyrie Eleison: No. 1X "Cum Jubilo". (The Kyrie is found in a special section at the beginning of the book, in most editions about page 38. Each "Mass" is listed according to number. This is No. 9.)

O Filii et Filiae—Varia.

Victimae Paschali Laudes—Sequence.

Congaudet. (200 Traditional Carols edited by Sir Richard Terry. Burns, Oates & Washbourne Co.)

Patapan. (200 Traditional Carols edited by Sir Richard Terry.)

Stabat Mater. (a) Sequence, and St. Gregory Hymnal. No. 162a. (b) Cancionero Musical—F. Pedrell. Vol. I, p. 131, No. 143. (c) St. Gregory Hymnal: No. 162c.

Ave Maria. (Schirmer No. 6251. The Damrosch edition has been changed in places.)

Adoro Te—Varia.

Omnis Expertem—Hymn.

Kyrie Eleison—Mass: Orbis Factor; C. Rossini. (J. Fischer Company.)

Ubi Caritas—Antiphon.

SECTION VII

MUSIC IN COLLEGES AND UNIVERSITIES

THE STATUS OF MUSIC EDUCATION IN THE JUNIOR COLLEGES
(M. E. N. C. COMMITTEE REPORT)

TERMINAL COURSES IN JUNIOR COLLEGES

DEMOCRATIZING THE ARTS

MUSIC IN TEXAS JUNIOR COLLEGES

MUSIC AND THE UNIVERSITY CURRICULUM

CO-ORDINATION BETWEEN HIGH SCHOOL AND COLLEGE

MUSICOLOGY IN COLLEGE AND UNIVERSITY CURRICULA

COLLEGE ATTITUDES ON ENTRANCE CREDIT FOR MUSIC

JUNIOR COLLEGE MUSIC

ESTHER GOETZ

Head, Music Department, Woodrow Wilson Junior College, Chicago



"THE JUNIOR COLLEGE is the most rapidly developing movement in education in the United States today."—*J. W. Studebaker*, U. S. Commissioner of Education.

"We can look upon the Junior College movement which is spreading throughout the United States as the most wholesome and significant occurrence in American education in the present century."—*Ray Lyman Wilbur*.

"Starting thirty-five years ago in the public education field, the number of these colleges is now 556 in 45 states of the Union. Their growth is the most conspicuous educational movement in our times. That they are destined to dominate formal education up to the end of the present sophomore college year is hardly open to question."—*A. M. Swanson*, President, Kansas City Junior College.

Because this movement is so new and so significant, and consequently in an ever-changing process of evolution, it will be wise to determine our objectives so that we may know whither we are traveling and whether we are on the right road. A statement made seventeen years ago is still good, namely, "The junior college is in the experimental stage. We do not know what it should be, because we do not know exactly what it is." Much of the confusion is due to the fact that conditions vary to a great extent. In many small towns the junior college is housed with the high school, with most of that faculty on part time. In some localities the junior college is a two-year normal school; in other places a two-year professional school, or a commercial school—or a lower division of the university—and some four-year institutions are called junior colleges because only their first two years of work are accredited.

A U. S. bulletin on education states, "A junior college is considered a separate organization with twenty-five or more students enrolled in a program which includes the traditional freshman and sophomore college courses." The American Council on Education defines it as "an institution of higher education which gives two years of work equivalent in prerequisites, scope and thoroughness to the work done in the first two years of college." The Middle States Association of Junior Colleges maintains that the junior college body must be engaged primarily in the study of academic subjects, but may include in its student body certain groups engaged in the study of vocational subjects of college grade. This statement would exclude the junior college from competing with the trade school, commercial school or conservatory of music. Also if the junior college is a part of the secondary plant, on the so-called 6-4-4 plan rather than the 8-4-2, great care must be used to prevent the work of the junior college from becoming a mere continuation of the secondary level.

The Southern Association of Colleges and Secondary Schools holds that the minimum requirement for graduation from a junior college shall be sixty semester-hours credit. Still quoting from the U. S. bulletin: "A junior college should aim to meet the needs of the community in which it is located, including preparation for higher institutions of learning, liberal arts education for those who are going no farther than the two-year junior college course, vocational training for particular occupations called semiprofessional vocations, and where possible, short courses for adults as their interests and needs may determine."

J. W. Harbeson, principal of Pasadena Junior College, in an article "Can

[North Central Conference, Detroit, 1939]

the Junior College Meet Youth's Need?" states: "There are six million young people of junior college age (17-20), only 40 per cent of whom have I. Q.'s of 110 or more (the degree of academic ability considered by Dr. Lewis M. Terman as essential for success in traditional college subjects). If correct, the vast majority of junior college youth cannot hope to conform to a highly academic junior college curriculum, and a rigorous application of such curriculum to all students will only serve to drive huge numbers out of college." He thinks the ideal setup is to combine the eleventh, twelfth, thirteenth and fourteenth grades, completing the core curriculum by the end of the twelfth grade. That would include orientation, surveys in biological science, physical science, social science and humanities, plus a year's study in subject matter in these fields. The thirteenth and fourteenth years might then be spent in advanced study of business or professions, depending upon the interests and needs of the student, and always on the semiprofessional rather than the trade level. The teaching of good citizenship makes easier the adjustment to the work of the world. Dr. William Snyder, founder of the Los Angeles Junior College, states that the most important function of the junior college is providing vocational training on the semiprofessional level. Chicago, having the 8-4-2 plan, endeavors to accomplish the above in the thirteenth and fourteenth grades.

The bulletin of the Chicago Junior Colleges sets up four major objectives: (1) By means of a well-organized program of general education to develop in all students social intelligence, responsibility and personal culture through knowledge of themselves; of the world in which they live; of their relation to that world; and of the intellectual, artistic and spiritual life of the race. (2) To provide the first two years of training for students who expect to complete a four-year college education. (3) To provide preprofessional training for students who expect to continue their education by pursuing professional curricula in higher institutions of learning. (4) To provide semiprofessional training for students who expect to enter the commercial and industrial world.

How are the music courses meeting these objectives? Keeping in mind the lower-than-college-average I. Q., and the fact that the majority are in public junior colleges because of financial inability to attend universities or the lack of opportunities to find work, how can we meet the needs of our communities, the requirements of higher institutions of learning and the objectives set up by educators? Are we trying to serve too many masters?

No comprehensive survey of music in the junior college field has been made to date, but President Curtis has promised that the Conference will assist in gathering material to be put into permanent form so that an adequate picture of the field is available. Last year [1938 at St. Louis] Earle Blakeslee, chairman of the M.E.N.C. Committee on Junior College Music, made a report on 38 schools. To this I have been able to add information to the extent of 63. While this is only 12 per cent of the total number of junior colleges, it will serve as a cross section of present conditions throughout the country. The facts that many of the colleges are small and have no music departments, that many are a part of the high school, and that many are stressing vocations and trades, should also be taken into consideration. Conditions are different in every community of course, but the success of the Conference in developing and equalizing high school music throughout America gives one the hope that the junior colleges may fare likewise in years to come.

In a survey of occupational choices made at Wright Junior College in Chicago, where 3,000 students are enrolled, Music stood ninth on the list with 54 choosing that profession. Teaching came first with 341, and in the order

of popularity: Engineering, Accounting, Medicine, Secretarial, Business, Law, and then Music. 947 students indicated no choice, evidently having made no decision. These figures of course may not be typical, but they are interesting.

We in Chicago do not hold up our courses as an example; on the contrary, we are constantly struggling to enlarge and improve them as facilities and finances will permit. In answer to the first objective—general education and culture—a course in fine arts has been set up covering two semesters in which a survey of all the arts is made, music being given approximately one-third of the lecture time. Needless to say, this is a very popular course and through the employment of guest lecturers has presented outstanding musicians. The course carries two hours credit. Chorus and orchestra offer practical opportunities for developing talent, poise and personality, with programs and musical productions of high caliber affording non-performers a cultural influence. A course in fundamentals of music with three hours credit is designed to fill in the deficiencies of those who realize the need of theoretical training to round out their musical experience. The humanities survey, required of all students, contains six lectures on music.

For those desiring preprofessional training there are two courses in harmony with six hours credit, and two in sight singing and ear-training with four hours credit. Counterpoint, class piano, orchestration, conducting and ensemble classes are being considered for adoption, not only as preprofessional, but as semiprofessional, in order that the students may be better able to obtain and succeed in professional music jobs. Chicago's total of seventeen hours of credit in the field of music allowed toward graduation may carry additional value to a school of music. Orchestra may be taken every semester, but the deans feel we would be defeating our objective of a broad general education by allowing more than two hours credit. One-half of the sixty-two hours required for graduation is devoted to survey courses; the remainder to electives.

In comparing credits and courses of the entire field throughout the country, it is impossible to draw conclusions regarding practical music. Nearly every school has chorus work, many accrediting one hour each semester for the four. In many cases the work is extracurricular; in others, on a laboratory basis (two for one). Due to the fact that many catalogs do not mention non-credit courses, it is impossible to make an accurate report on all activities. Most schools of any size whatsoever have instrumental ensembles and bands and orchestras. Glee clubs seem more popular than mixed choruses.

In the field of theory and history there is a firmer foundation on which to compare credits. The average number of credit hours offered for these types of work is thirteen and one-half; the smallest amount being four, and the greatest thirty. The most popular subjects are fundamentals of music or beginning theory, harmony I and II, sight singing and ear-training, history of music, appreciation and public school music methods. Other subjects offered are counterpoint, analysis and form, arranging and orchestration, conducting, and in the field of practical music, piano, organ, instruments of band and orchestra, voice, and five schools list "modern orchestra," which no doubt is dance orchestra. And why not? Seventy-five per cent of our instrumentalists in Chicago are paying their expenses by playing in jazz bands. If that is the most lucrative field to offer itself, then it should be our duty to train and perfect them in that endeavor. Opportunities for arranging popular music are increasing and those having talent in that field deserve development.

A survey of occupations in the field of music would help us to plan practical courses of the semiprofessional type. All of our students cannot and should not become public school music teachers. As the birth rate declines

the number of older people will increase in proportion and entertainers will be in greater demand than educators.

While the basic objective of all music teaching should be to develop musicianship, our courses can be classified according to our objectives as follows: (1) *General education*—music appreciation, history, fine arts fundamentals, solfeggio, glee clubs, choruses, orchestras, bands, small ensembles. (2) *Preprofessional*—harmony, counterpoint, public school music, conducting, orchestration, ear-training and sight singing, orchestra, band, voice, piano and all instruments, choirs, musicology. (3) *Semiprofessional*—Same as the above, with emphasis on practical experience and development of the individual for immediate needs according to local opportunities.

With the first and largest group, our objective should be similar to that in the secondary school—a broad cultural experience directed toward a more intensive enjoyment of the arts in order to create worthy use of leisure. The preprofessional class should achieve musicianship in the strictest sense of the term, with ideals and skills developed to the height of perfection demanded by the institution continuing the student's training.

In endeavoring to carry out this formula, the Conference of the Illinois Association of Junior Colleges, meeting each November, has invited representatives of the universities of the district to confer with the members of the music section in order to set standards and requirements. There is much to be done along these lines. Complete standardization of courses might be undesirable because of the difference in local needs, but certain achievements could be established. This would seem to be a task for the Music Education Research Council of the National Conference. If stated requirements could be demanded of the high school graduate, then the junior college could begin its work at a definite level and cover a prescribed amount of work. Many colleges eliminate the poorly prepared student by entrance examinations, which may preserve the standards of the institution and may have an indirect effect on improving preparation, but cannot be as directly effective as setting up achievement standards.

At the meeting held by the junior college representatives at the North Central Conference, the following recommendations were discussed and passed: (1) That an official junior college committee be established by the Music Educators National Conference in order to see that a junior college section is scheduled at every conference. (2) That a survey be made by the M.E.N.C. of music in the junior colleges of the United States. (3) That a report of this survey be compiled and submitted to the National Education Association so that information may be brought to the attention of administrators. (4) That the M.E.N.C. set up minimum standards and achievements of musicianship for college entrance.

This we may be sure of, no matter what the compass—no music curriculum at any level can ever be considered complete; and the success of the educator can be counted in the terms of the desire he has instilled in his pupils to continue their education, ever delving deeper into the mysteries of the art of music.

[NOTE: The foregoing paper was prepared for the 1939 session of the North Central Conference. Following is a paper presented by Miss Goetz at the 1940 National Conference at Los Angeles as her report for the Committee on Music in Junior Colleges, of which she was vice-chairman.]

MUSIC IN THE JUNIOR COLLEGE TODAY

ESTHER GOETZ

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THE RAPID GROWTH of the junior college movement has directed attention to the dearth of available printed material on curricula for those organizing music departments. Recognizing this deficiency, the M.E.N.C. Committee on Music in the Junior Colleges,¹ with the aid of Sectional Conference committees, has been endeavoring to formulate a picture of present conditions with the idea ever in mind to assist in solving as many problems as possible. The formation of a permanent committee by the Music Educators National Conference will give this mighty task the assistance it deserves.

Since 1928 there has been a 36 per cent increase in the number of junior colleges and a 206 per cent increase in enrollment. From all indications there will be continued growth. Latest statistics show between four and five million unemployed between the ages of sixteen and twenty-four, neither at work nor at school. One and one-half million of these are girls.²

The junior college as first organized was merely a preparatory school for the senior college, but the present picture is entirely different. Secretary Walter E. Eells of the American Association of Junior Colleges says that two-thirds of the graduates do not continue.³ Therefore, the need for terminal education is vital. The Policy Committee of the American Association of Junior Colleges has decided that this problem is the one in the whole field of junior college education most in need of national study. The General Education Board, located in New York City, has granted \$25,000 to finance a series of exploratory studies in the general field of terminal education in the junior college. Eleven members have been appointed.

Our immediate concern is with the part music should play in this nationwide trend. First of all, let us note the fundamental principles as outlined by the Policy Committee which we, as music educators, should apply in our field:

- (1) "The Junior College is essentially a community institution and therefore has a special obligation to meet fully the needs of its constituency.
- (2) "The Junior College marks the completion of formal education for a large and increasing proportion of young people and should offer curricula designed to develop economic, social, civic and personal competence.
- (3) "Terminal education at the Junior College level includes so-called 'general' education, designed to prepare students for social citizenship, for individual happiness; and semi-professional and perhaps other types of vocational education designed to prepare students for economic independence."⁴

We, as educators, should be concerned with formulating curricula which will supply the needs of our communities. Broadly speaking, these may be classified under the objectives of our music teaching.⁵

There are 575 junior colleges listed in the *Junior College Journal Directory*,

¹ The chairman of the M.E.N.C. Committee on Music in the Junior Colleges for 1936-40 was S. Earle Blakeslee of Chaffey Junior College, Ontario, California. Miss Goetz as vice-chairman for the 1938-40 term, assisted Mr. Blakeslee in formulating the program for the 1940 M.E.N.C. meeting at Los Angeles. Miss Goetz is chairman of the committee during the 1940-42 term.

² Recent NYA Conference for Girls held at White House.

³ "Junior College Terminal Education" *Junior College Journal*, January, 1940.

⁴ *Junior College Journal*, January, 1940, p. 245.

⁵ Discussed in the article preceding. Refer to outline of objectives, pages 389, 391.

with a total enrollment of 196,710. Only four states have no junior colleges—Delaware, Nevada, Rhode Island and Wyoming. In our survey, we received information from 105 schools (18½ per cent) representing 35 states—a fair cross-section of the country. However, because this investigation is far from complete and because there is such variance in class hours and credit hours, detailed comparisons would seem a waste of time, and extended statistics boresome. This report will be general, rather than specific.

Faculties. Many smaller schools, especially those connected with high schools, have part-time instructors. Out of 198 full-time and 25 part-time instructors 167 degrees are represented; the majority being B.Mus. (77); M.M. (52); A.B. and B.S. (15); M.A. and M.S. (14); and nine Doctor's degrees—one, strangely enough, a D.D.S.

Courses. Strange to say, harmony is offered in more schools than any other subject, except chorus or glee club. The credits are usually hour for hour in theoretical subjects; but the chorus, band and orchestra offer anywhere from (1) no credit, (2) two hours' recitation for one hour's credit, (3) three and more hours for one credit hour, to (4) hour-for-hour credits. One might surmise that appreciation would be offered the most, but that is not even as popular as Harmony II, perhaps due to lack of equipment, or lack of foresight as to pupil needs.

CONDENSED TABLE OF COURSES OFFERED

<i>Course</i>	<i>No Credit</i>	<i>3 or More Class Hours for 1 Credit Hour</i>	<i>2 Class Hours for 1 Credit Hour</i>	<i>Hour for Hour Credit</i>
Chorus (all kinds).....	28	16	56	14
Orchestra	9	9	24	8
Band	13	16	17	7
Instrumental Ensembles.....	4		27	16
Ear Training.....			10	23
Sight Singing.....			10	30
Sight Singing and Ear Training..			18	
Appreciation			8	50

Other courses receiving an hour's credit for an hour's recitation are: Fundamentals of Music, offered by 28 schools; Harmony I, 92; Harmony II, 59; Harmony III, 24; Harmony IV, 21; Counterpoint I, 16; Counterpoint II, 4; Composition, 5; Form and Analysis, 16; History of Music I, 60; History of Music II, 24; Methods, 42; Piano, 53; Voice, 53; Organ, 15; Arranging, 5; Opera, 1; Orchestration, 5; Conducting, 11; Instrumental Methods, 29; survey courses containing music, 8.

Conclusions. The conclusions to be drawn from these statistics seem to point to the fact that most junior colleges are catering to the needs of a few specialized students, rather than providing a general cultural background for the majority, unless the school orchestras and choruses are providing numerous programs of high caliber at assemblies for the school body. Why should harmony be second in popularity after chorus? It appeals only to the music majors, and few students are fitted to excel in it. Frankly, now, is your junior college fulfilling its objectives to the majority of students or is it ignoring them for the favored few? Let us take stock of ourselves.

A few of the problems that should concern the junior college sections may be listed thus:

(1) What can be done to encourage inclusion of music study in the curriculum of every junior college? If music is vital in high school it should continue on the higher level.

(2) Standardization of credits and hours, of theoretical as well as practical music. (Impossible to accomplish completely, due to varying needs.)

(3) Setting up of minimum and maximum requirements in the high schools as well as junior colleges in each locality which has similar conditions.

(4) Types of curricula to set up in newly organized departments.

(5) Pre-professional courses to fit standards for immediate vocational needs.

(6) Survey of texts.

(7) Integration of the arts. (Chicago Junior College has a well-planned course of study called "Fine Arts," covering two semesters.)

(8) How to emphasize *specialization* for music majors and *generalization* to provide a broad background for all.

(9) Necessity of teaching practice with theory.

(10) Junior college competition-festivals.

(11) The student who works long hours after school. (A problem especially acute in the city junior colleges.)

The following are the recommendations of the Junior College Committee and the Section on Curriculum Problems, adopted at the section on curriculum problems, Los Angeles, 1940:

(1) There is too great an emphasis on harmony in the high school—a subject that belongs on the college level.

(2) The Music Educators National Conference should have a permanent Junior College Committee appointed to study courses and standards and make recommendations to the Conference and to the National Education Association, in order to attract the attention of administrators.

(3) Junior college music and its problems should have representation on every M.E.N.C. program.

(4) Participation of music departments at all conferences of the American Association of Junior Colleges is strongly advised.

(5) Closer affiliation with senior colleges and universities for pre-professional students is necessary.

(6) Contribution of articles on junior college music and its problems, on new courses of study and the importance of music itself, to the *Junior College Journal*—the official magazine of the American Association of Junior Colleges—will help, because so much depends upon the support of administrators; and they read this publication.

(7) Contribution of such articles to the *Music Educators Journal* is important, as well.

(8) Organization to provide closer contacts with other junior colleges in the immediate vicinity is advised to discuss local problems.

(9) The establishment of employment and guidance bureaus to determine the needs and content of semi-professional or terminal courses.

TERMINAL COURSES—OCCUPATIONAL AND SEMIPROFESSIONAL CURRICULA IN JUNIOR COLLEGE

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IN ORDER THAT we may intelligently discuss the subject assigned it is necessary to give some consideration to the basic principles that have influenced the development of the whole curricular program of the junior college. A clear statement of the purposes and principles that underlie the whole program of the junior college will aid in understanding why we offer certain courses in the field of music that are terminal and also occupational or semiprofessional in their nature.

The junior college is an institution that might well be better characterized by the name "People's College" than by the name we now use to distinguish it from other institutions. It has developed because of the continued demands for additional training not furnished by the high schools and needed by the young adults of the community. The complex social, civic and economic world in which we live requires young people to have more training than can be provided in the high schools in order that they may be better equipped as individuals to meet the problems of adjustment of present-day society. Therefore, in many communities the educational offerings have been projected above the high school level in the form of the junior college, and all young people of the community are offered additional opportunities for training.

The junior college, in its form of organization and its educational program, has followed to a greater extent the historical development of the four-year liberal arts college and the university. At the present time, however, I believe it is much more sensitive to the needs and demands of present-day social conditions than any of the older institutions. This is due, first, to the fact that its youth has not allowed it to be bound down by traditions, as has been the case in many four-year institutions; and, second, to the fact that a publicly supported institution, such as a majority of our junior colleges happen to be, necessitates that it offer training that is peculiar to the needs of students in a particular community. The junior college more than any other institution is sensitive to the needs of all classes of young adults, and I believe this to be especially true as it applies to the field of music.

If, as I have said, the junior college is sensitive to the needs of young people, and we consider these needs with respect to music, I am sure that institutions such as we represent have a great responsibility for the development of the curricula in the department of music. We all recognize two conditions in society today that relate particularly to the field of music. These are: first, America as a nation is a great consumer of music; second, because our people are great consumers of music, there are many opportunities for young men and women to find gainful employment in the production of this music. Both of these are quite evident if we will examine conditions as they exist at the present time. To prove that America as a nation is a great consumer of music one has only to consider the number of musical instruments sold annually; the number of radios, phonographs and mechanical devices in operation used chiefly to reproduce music; and the large number of musical organizations of all types where persons are banded together to engage in some form of musical activity. In the last two decades the development of the radio and the phonograph has made

[National Conference, Los Angeles, 1940]

practically every family in the country a consumer of music. The famous prophecy of two cars in every garage and two chickens in every pot has failed of realization, but if that prophecy were applied to radio it would almost come true today. America turns an attentive ear to great musical organizations of all types through the voice of radio, the phonograph and other mechanical musical devices. That ear may not be cocked to listen to the best in musical production, but one cannot say that America does not listen to music. Toscanini, Stokowski, Paul Whiteman, Guy Lombardo, Kay Kayser and Benny Goodman—great producers of music if we are not always too concerned with the kind of music some of them produce—are well known to everyone. Yes, America consumes music, and I am sure that we must all recognize this fact.

Now, if America consumes music, someone must produce that music. It is in the fields of production of music where we find employment opportunities afforded many young men and women. To produce music, we must have artists who play and sing. Supplementing these performers we also have those who compose music, those who manufacture instruments, those who sell, and those who produce musical programs in all their varied forms. To find employment in one of these fields of musical activity, the prospective employee must be trained. It is within this realm of employment that the junior college should assume responsibility in offering training that will implement young men and women for work.

Of course, it is understood that the music department of any junior college cannot train young men and women to work in all fields of activity connected or related to the production of music. Other departments in the college will have to be called upon for aid in implementing students for such tasks. There are, however, specific occupations in the field of music for which students in the junior college can be specifically prepared, and it is toward this specific preparation I wish to direct your attention.

Before I do this, however, there is one definition I want to interpose. This is done as a means of limiting and clarifying statements we want to make in connection with certain proposals for terminal and occupational work. In using the word *terminal*, we apply it to all courses of study peculiarly indigenous to the work at the junior college level. Terminal work may be general in its nature, that is, not leading to any definite implementation of the student; and it may also be of such a nature that it is designed to give specific training for a special task. *Occupational* or *semiprofessional* courses, as we use them, are names applied to those courses which have for their purpose the improvement of skill on the part of the student in some specialized field of music which is designed to equip him to follow an occupation or hold a specific job.

In general, we might say that terminal work in the junior college includes all those courses of study, exclusive of pre-professional training, that are to give the student some training in the field of music. We are not concerned about pre-professional training in this presentation. Semiprofessional or occupational courses are those terminal courses designed to prepare a student to perform a definite task or hold a particular job. Thus, we see that *terminal*, as defined in this discussion, is a broader term than *semiprofessional* or *occupational* and includes those courses of study developed to provide education in the fields of musical appreciation and consumption as well as those in the fields of implementation.

With this definition of terms in mind we can now proceed to the enumeration of terminal and semiprofessional or occupational courses which may be

offered in the field of music at the junior college level. Let us begin with the enumeration of the semiprofessional or occupational courses first.

A study of junior college catalogs in all sections of the country indicates there is a belief on the part of those responsible for the development of the musical program that students can be trained in the junior college to perform in an acceptable manner in the production of music. You will recall that we stated at the beginning that in the field of production, greater occupational opportunities are offered than in any other part of our musical world. A great many institutions, therefore, offer work of a semiprofessional nature, designed to train students: (1) to perform in instrumental or vocal ensembles for radio, screen or concert; (2) private teaching; (3) accompanying; and (4) to play with dance bands and arrange music for such organizations.

Training students to perform in these various ways demands that certain courses be included in the curricula of the music department. A further search of the catalogs from the junior colleges indicates that to train students for the vocations in these fields I have just enumerated, most schools include courses in history and appreciation of music, harmony, counterpoint, chromatic harmony, musicianship, arranging and conducting, and some theoretical courses in the techniques of concert and radio work. In addition to these more or less theoretical courses, other courses of an applied nature are offered in which the student may have an opportunity to apply his theoretical knowledge through practical performances. By participation in the work of the a cappella choir, orchestra, dance band, quartet, sextet, octet, brass band, and other musical organizations, the student is given actual experience in the group production of music.

This arrangement of courses I have enumerated is not a new procedure or one peculiar to the work of the junior college. High schools have been following this procedure for some time. What makes the program of semiprofessional or occupational work at the junior college level so different, is the fact that in this institution the students possess enough maturity, seriousness of purpose, and drive, to permit training them to the state of perfection where they are able to perform acceptably in the production of music.

Many students trained in the junior college find places of employment in dance bands. Many are placed with singing organizations on the radio or similar organizations sponsored by some commercial concern. Those who expect to become successful, outstanding private teachers of music need special training in addition to the work offered in the junior college. This special training is needed to perfect their skill in playing some instrument or in singing. In most cases, the successful person would have received all the basic knowledge and skills needed for his work in the semiprofessional or occupational classes of the junior college.

In addition to the courses which I have enumerated as those offered for preparation in specific occupational fields, one other feature of the educational program must be developed if we are to be successful in implementing students for work in the fields of music. We should have an employment bureau, organized to assist students in finding and retaining employment in the fields of their specialization. I do not charge the responsibility for the organization of an employment bureau to the department of music within any college. The music department, however, can and must offer guidance in the training of the students, and it can advise in the placement of the pupils. The central office must organize the placement bureau and cooperate with the music department in placing specially trained students. The point I wish to make is that the

success of semiprofessional or occupational courses in the field of music depends on how well the college is prepared to find a market or fields of employment for those trained in the fields of music. We might have the finest curriculum in the department of music with highly skilled individuals training students to high degrees of proficiency, but if we have no facilities to make contacts in the fields of employment and cannot actually place well-trained students in the fields of production, our courses to implement students for work in music will not be successful.

We now come to a consideration of the problems of terminal work in the music department, with courses designed to give training in the fields of appreciation and consumption. To me this is the most important function the music department of any junior college has to perform. I say this because I am one of those individuals who believes that every student in the junior college should have some training that will help him enjoy life through the medium of music. This idea is applicable to all people regardless of the vocation or profession they may follow. Music has a place in the life of everyone. The junior college as the finishing school for thousands of young people should make every effort to give all students some training in music. The greater per cent of students now enrolled in the junior college will complete their formal education in this institution. They will enter various fields of employment and their opportunity for some training in the field of music is gone.

The terminal courses in the music department of the junior college should be organized in such a manner that every student has some contact with work in this field. It may be only as a listener, and it may be only as the member of a large singing group; but, regardless of the method used to make the contact, every college student should not finish work in the junior college until there has been developed in his thinking and in his attitudes an appreciation for the good things in music and how they may be enjoyed.

Much that is wrong with the musical mores of America today is due to lack of appreciation for the better things in music. As I said before, we consume a great deal of music but I am not sure that it is the right kind. The jumping jive of a Benny Goodman or an Artie Shaw attracts many listeners, while the strains of a Strauss waltz, a Beethoven symphony or even a Victor Herbert operetta are appreciated and heard by few. The sale and production of the so-called popular or swing music in such large quantities gives us an indication of the level of musical intelligence displayed by the majority of American people. It is not a record of which we can be too proud. Although I have hopes that some of our present-day popular tunes are only a passing fancy and will soon fade away, I am not happy while we are going through such a metamorphosis. America today does not appreciate the better things in music and I for one believe that all of us in the junior college, working through the department of music, can do something that will help to raise our standards of appreciation.

An attempt to raise the standards of consumption in music can best be made through terminal courses in music. It is in this realm that we can shape courses of study that will have for their purpose, not university credit or perfection in performance, but the development of attitudes and ideals on the part of all people to the place where they will demand the production of better music in greater quantities. In attempting to accomplish this task the junior college must avoid one pitfall that has, in my opinion, retarded the success of the high schools and universities in teaching music to the masses. In stating what may be a criticism of methods and attitudes of a great many teachers of

music, I realize that I am opening the door which may allow a flood of criticism to drown all that might be considered good in this presentation. I make the statement, however, after careful consideration of all the social implications involved; and I take the liberty of making it because I often fear that music teachers do not consider the social significance of much of the work they do. I shall attempt to present my point of view in a positive way instead of a negative manner, thus offering a constructive criticism without attempting to tear down what has already been done in the past.

In developing terminal curricula in the field of music at the junior college level, it is necessary for us to organize the work in such a fashion that we take the students where we find them and raise them to the level of musical knowledge and appreciation we desire rather than to begin at the level we want them and then try to increase their fund of musical information and appreciation without the proper background. Even in junior college a student must learn to crawl musically before he can walk. Many students coming to the junior college are mere infants in the field of music. They know of Kay Kayser's *Kollege of Musical Knowledge*, but they don't know much about it. To begin teaching them the classics in music or even the popular melodies of an acceptable standard is usually beyond their sphere of comprehension. They do in most cases know the popular hits of the day and sometimes they are familiar with the better-known folk songs. This level, therefore, becomes the starting point in the education of these students when we consider their training in terms of music. In cases like this, the teacher should begin where the students are and gradually build up certain knowledges in the various fields of music which will result in the students' appreciation of the better things. Don't condemn *Deep Purple*—a popular song of a summer ago—because the majority of dance bands swung it. Rather, take this song, which at that time could be considered a part of the musical repertoire of most students, and point out its origin from the classics; show how the transpositions were made from the original music; then sing or produce instrumentally the original music and the newly arranged popular tune, side by side, in order that the student may see and understand what are the component parts of good music and how it may be mutilated by swing. Such a procedure will not cheapen music as an art or as something to be enjoyed.

I have known music teachers who avoided popular music as they would measles or poison. I have known music teachers who condemn jazz and refuse to have anything to do with it. By such condemnation and such avoidance they have driven more students away from good music and made jazz hounds out of them than they have made consumers of good music. When the student can't understand, or has no interest in, the thing being taught, he turns to the cheaper and more easily understood productions in the field of music. This reaction to music is no different than in other fields of art. It is therefore necessary, in my opinion, that the teacher avoid any possibility of turning students away from the better things in music by refusing to meet the student at his level of understanding.

I am cognizant of the fact that my position will be opposed by a great many who teach in the field of music. This is to be expected when we consider the background and training of the majority of excellent teachers who make up the staff in the department of music. I have presented this point of view not to argue or adversely criticize, but to emphasize the need for music teachers to consider the social significance of much of their work. From the realization of this social significance I feel confident new methods of instruction will grow.

These new methods as well as new courses of study will make more significant the art of music in everyday life. America loves music; America is stirred by music; and America consumes music. Let us all be sure that as we work in this field at the junior college level, we are doing everything to stimulate worthwhile action as America loves and responds to its consumption.



DEMOCRATIZING THE ARTS

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WITH NO TIME WASTED on introduction and less desire for wordiness, let me explain that the word *democratize* is used in the sense of *making more accessible*. A democratic person is one who is at home to any and everybody; he is sincere; he has depth, meaning. So, too, in art, there should be the same accessibility—a common denominator or fundamental basis for appreciation in all fields to which all artists in all media may turn. Is appreciation the result of learning all the facts about the art? What about the hearing, feeling, seeing? These are the senses. Is not real appreciation, emotional reaction? Cannot that be realized even before one knows all about the virtuosity of the performer?

Believing in a democracy, and that the citizens of that democracy must have some discrimination if it is to continue, and that discrimination develops through experience in making one's own choices, let me tell you of some of the things we have been doing at Morton Junior College in an experimental course called, for want of a better name, the *Arts Course*.

This course begins always with the student's reactions to all that he contacts in movie houses, concert halls, legitimate theaters, radio programs, books, magazines, newspapers and goes on from there. Anyone who has a view is heard, and the start is always from the basis of "I liked it" or "I didn't like it." The next question is "Why?" In the beginning the reason may be sheer prejudice, ignorance or lack of understanding.

The duty of the teacher is to try, by all devices possible, to get the student to want to enlarge his background. This can be done by actual experience, such as going to art exhibits, movies, theaters, dance recitals, excursions to homes, churches, or factories; or through vicarious experience, which is reading about things that are out of reach, either in time or space. Reading for information of what is happening now, all around us; reading Leland Stowe's accounts of the war; reading well-written columns and feature articles; reading the art and drama pages to keep up with things all about us; noting not only the serious artists, so called, but the cartoonists and caricaturists; noting the popular and swing music of the day—trying always to arrive at some fundamental basis for understanding and appreciating all the arts, and always relating each experience to the whole—to LIFE.

One of the things neglected by our curricula has been any real attempt to *synthesize*. We have broken up the areas of knowledge into more pieces than the average jigsaw puzzle, and then we throw all these pieces at the child year after year, with little conscious effort made to help him put them all together. In this experiment we try to stick to the whole, even when for a time we detour into music or the dance. We never get so interested in the individual tree that we lose sight of the whole woods.

In such a course we cannot play favorites. My field is the dance, but I often avoid it because I am afraid of imposing my judgments upon the class.

Of course, I can express myself too, but I am afraid that the teacher's opinions still carry too much weight. And it is this very leaning over backwards to allow a student to make his own judgments on his own level that provokes the more conservative teacher. Development cannot be forced, any more than building on a false base. If in this course we can *start* the germ of sincere appreciation, of tolerance toward that which we do not understand, of seeking wider horizons, of discrimination in all things springing from some fundamental sense of proportion, of alert living in the *now*, the course should fulfill its objectives.

Remember, this course is a layman's attempt to get closer to the arts of his day, in no high-sounding phrases, but in common, everyday language. When we go to see Picasso at the Art Institute we may come back with huge grins on our faces because we thought it "the bunk," or sheepish grins because we did not like it and Clarence Bulliet, the art critic on the *Chicago Daily News*, said it was great. Let's sit down and talk this over. Mr. Bulliet thought Picasso great, and yet other critics consider him a little "touched in the head" or else a fake. Why should we be ashamed of our judgments? Taste differs. Part of that is actual difference in the sense perceptions. I do not hear the same Marian Anderson that someone else hears. I do not even see the same sunset that you see when we are both looking at the same one. Our emotional makeup differs as well as our ability to assimilate.

Our objective, always, is to develop an open mind, a tolerant view, an inquiring attitude, especially toward that which we do not understand. The fault may lie in us, in lacking something that we can supply. In the student's contemporary world, that is for him to decide, and in this very decision he is doing something for himself far more valuable than learning the fine points of Cubism or what is meant by Modernism.

To get down to more specific details about the course:

(1) This is a two-hour credit course, meeting once a week for a double period.

(2) Attendance is required at least twice a month at recital, concert, theater, etc., with at least one *required* attendance each semester. For example, if we have Maurice Evans in *Hamlet* or *Richard II*, we make that a MUST.

(3) Collateral reading of the student's own choice is done which can be over several fields—one hundred pages per week, with a written resumé. Surely the student's ability to get the "meat" out of a book or article will improve by this method.

(4) A scrapbook is compiled, including not only clippings from papers and programs with the student's own notations, but personal criticisms of movies, etc. Any pictures of places, people, or reproductions of pictures viewed in art exhibits are also included.

(5) Class discussions are featured—give and take, tolerance of each other's views—the gentle art of discussion, as opposed to bitter argument.

(6) Talks are presented by interesting people.

(7) Lecture-demonstrations are given by groups such as the Morton Dance Club.

(8) Tests and examinations are included, with occasional checkups on daily reading-habits.

(9) One party each semester is given at my home, always on Saturday night, so that we may hear the NBC Symphony and play "The Game."

In closing let me reiterate that this course is not in any way an attempt to

compete with music appreciation courses. It might better be called "Contemporary Thought" or "Creative Aspects of Contemporary Life"—the course Hughes Mearns teaches at New York University, from which I received the inspiration to "go and do likewise." Our course is distinctly *not* a survey. We are not interested in content. Some facts will be learned of necessity, but for once we are making the *why* count more than the *what*.



A SUGGESTIVE MUSIC PROGRAM FOR TEXAS JUNIOR COLLEGES

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THE SETUP, organization, and functioning of any department in any institution, whether it be educational, social, or religious, depends upon the administrative force heading the institution. The administration of the junior college must assume full responsibility for four items which aim toward the proper music program hoped to be offered in this institution. First, it must assume full responsibility for securing and maintaining an efficient faculty; second, it is responsible for securing adequate physical equipment; third, it is responsible for endorsing and upholding the highest standards of work which have been designated by the administration and music faculty; fourth, it must see that the music program is functioning to serve the educational aims and ideals peculiar to the junior college.

An efficient faculty may realize none of its aims unless, upon every hand, it feels the backing of the administrative force. This should be true of every department, but perhaps it is more needed in a successful music program, because so much of the work of the music department is actually presented for public approval, demanding the music faculty and students to put an edge on their work probably not required in other departments outside of dramatics. Such a situation demands perfect coöperation between the music faculty and administration. Administrative support of our music departments is apparently a hundred per cent, according to a survey of twenty-three of our Texas Junior Colleges. Four of these junior colleges reported no organized music department, except for choral groups under the direction of part-time instructors. These four junior colleges, plus the other nineteen junior colleges reporting, organized music departments, answered unanimously in the affirmative, the question, "Does the administration support and sponsor musical organizations on your campus?"

The nucleus or core of any successful departmental program is in the faculty. The music department of any junior college will be just as strong or as weak as the men and women composing its faculty. Adequate and thorough preparation from every standpoint should be the demand of the administration in choosing its music faculty. From the following facts and figures concerning the number and kinds of degrees possessed by faculty members from nineteen of our Texas junior college music departments, we might conclude that our music faculties, to a fair degree, present evidence of sufficient training for their teaching duties. A total of 62 faculty members compose the teaching staffs of these 19 junior college music departments. Among this group are held 52 degrees, some members holding more than one degree. The particular degrees

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represented in this group are: 24 Bachelor of Music degrees, 1 Bachelor of Science degree with a major in Music, 13 Bachelor of Arts degrees with majors in Education, Piano, and Public School Music, 9 Master of Music degrees, 5 Master of Arts degrees. Eleven colleges reported graduate work being done by their faculty members. The fact should be mentioned that no information was asked concerning private study, which would most certainly represent a large part of the training of many faculty members.

May we look at this problem of adequate teaching training from another angle? In the preparation of this paper, the heads of the outstanding music departments of ten of our senior institutions were asked to offer suggestions for a more standard affiliation between junior and senior music departments. Of the eight colleges replying to this question, four stated definitely that higher standards and more thorough preparation be asked of junior college music teachers. The report from these senior music departments revealed that many, not all, junior college music students were being received in senior music departments without adequate preparation for senior music courses in both the applied and theoretical fields. This report does not form the final basis upon which junior college music faculties have been judged, but it does cause us to realize that senior music departments are judging our work by the students we send to them. The junior college music student possessing a creditable amount of musical ability and receiving music instruction from efficient junior college teachers, should in no way find it difficult to continue his work in senior music departments. If difficulty is encountered, the fault must lie to some extent in the junior college music force.

From these two surveys the following suggestions might be directed toward junior college administrators in the selection of their music faculties. Seek to know your prospective music teacher's teaching ability as well as his or her ability to perform. Do not be too dazzled by the brilliant public performance the individual may give. Performance ability is a decided asset to the teacher and to the school, but is not the most essential. All of us have known musical performers who have not seen success as teachers of their own art. We have also known splendid teachers, producing successful students, who were miserable public performers. Such evidence from our own observation should prove that teaching ability and personality are primary essentials to the individual who is being considered for work in an institution which has for its primary function the imparting of knowledge to others.

Do not let the high sounding names of private teachers with whom your prospect has studied, overshadow a thorough theoretical and to some extent academic preparation obtained in fully accredited music institutions. Too much private study in the applied field may be had without enough parallel study in theory and academic subjects. The teacher of music should steep and saturate himself in music theory. Regardless of his applied music field, he should have at his fingertips a thorough and mastered knowledge of harmony, counterpoint, composition, form and analysis, history of music, conducting, vocal and instrumental arranging, etc. Such preparation produces teachers that will in turn produce students who not only know *how* to sing and play, but know *what* they are singing and playing.

Because of strained financial conditions many administrators desiring to maintain a music department, decide the only way to run it economically is to cut the faculty number as low as possible. The result is an overload for teachers. Such an overload in teaching will inevitably produce inferior teaching, because it means a few faculty members will have to teach in some fields for

which they have had no preparation. This one fact is responsible for many inadequately trained junior college music students—although the junior college music teacher is not wholly to blame. Some responsibility must be accepted by the administration which demands that its teachers teach courses and applied subjects for which they have had insufficient preparation.

Should the administration find it necessary to cut or limit its teaching force, then limit the number of courses offered and build confidence and approval in a few subjects well taught by highly qualified teachers.

An important responsibility of the administration is in the securing of adequate physical equipment for the music department. The equipment of this department should command as much attention as the equipment of the Physical Education or Science Department. Too often, in our smaller schools, the equipment is insufficient, of poor quality, neglected, misused, and uncared for. Musical equipment is expensive, but no junior college may justly offer a music course to its students without the following minimum facilities: the best quality of pianos kept perfectly in tune to be used for teaching purposes; adequate practice facilities which include good pianos kept constantly in tune, comfortable and clean practice rooms well-heated, ventilated, and lighted, and as far removed from outside disturbances as possible—these are conditions that are conducive to practice; a good phonograph and records; library material wisely and economically chosen by the cooperative efforts of music faculty and librarian.

In reply to the question, "Do you consider the equipment of your music department adequate?" nine junior colleges out of nineteen reported equipment inadequate. The needed utilities listed were: Buildings and equipment for applied music; better practice facilities; phonograph and records; lack of library material; more band and orchestra equipment. Administrators must realize that musical equipment meeting the needs of a successful music program must consist of more than a blackboard, chairs, and a "banged-up" out-of-tune piano.

Standards regarding the maximum and minimum work to be accomplished by students during their junior college music study should be proposed by the music faculty and not only accepted, but upheld and endorsed by the administration. Such administrative support will aim toward a consistent maintenance of the proper level of junior college music work and will guard against any slackness, by either student or teacher, in meeting the standards set up for this department.

"The curriculum of any collegiate institution presents the most obvious index of the scope and character of the work which the college is undertaking to perform. The aims and purposes of the institution will depend for their fulfillment, very largely upon an appropriate curriculum. Consequently, the basis for selecting and organizing the courses which are to make up the curriculum must be found in the functions which the junior college is attempting to fulfill."¹

Authoritative statements are agreed upon three definite functions of the junior college. (1) The junior college should prepare students for the junior and senior college years or professional studies. (2) The junior college should prepare students for immediate entrance into the semi-professions. (3) The junior college should complete the general education of those who do not intend to continue their studies beyond the junior college. To these three functions I would add a fourth as stated by L. V. Koos. We "also look for the junior

¹ Thomas, F. W., "The Junior College Curriculum" in *The Junior College* edited by W. M. Proctor, (Stanford University Press, Stanford University, California, 1927), Chapter II, page 60.

college, through courses offered and through its cultural influences, to be highly serviceable to the community of location."² These general functions then propose definite functions for the junior college music program, if our conception of any departmental work be to fulfill the educational aims and functions peculiar to the junior college.

To our junior college music departments come students possessing enough music talent to be producers and even creators of musical art. These students hope to find their places in the professional music world either as performers or teachers, perhaps both. Very definitely will they continue their music study beyond the junior college. The music program should then function to serve these students by presenting the lower division work of the standard four-year college music course in such a manner that the junior college music students find themselves fully equipped to continue their study in senior music institutions. These students are entitled to an adequate preparation for advanced work. Should a student lose credit or standing, or find his background insufficient for advanced work, the junior college music department from which he has transferred should bear self-examination.

Asked, "Are your music courses accepted for transfer credit by senior institutions?" 18 junior colleges out of 19, with organized music departments, reported "yes." On the contrary, a report from nine of our senior music institutions reveals that some of our junior college music transfers are not being accepted on face value, as they sometimes lack preparation for advanced work. Some of the facts of this report will be presented, as they deserve our full consideration in order for the preparatory function of the music department to meet the needs of this particular group of students. When asked "Are junior college music students prepared to continue senior music work?" Two colleges answered "no"; one answered "no real difficulty"; two answered "depends on junior college from which they come"; and one answered "piano students are 50 per cent prepared, other 50 per cent lack foundation work in technique and practice habits." The question, "Are all music credits from junior colleges accepted?" was answered in the following significant remarks: "Entrance exams must be given because methods and teachers vary, and meaning of marks must be cleared up"; "barrier requirements must be met in all fields regardless of how many credits have been accumulated; the student is allowed to try advanced work—if carried acceptably his credits are accepted, if not, work must be repeated"; "all junior college credits not accepted because work is too loosely coordinated." In designating the weak spots in junior college music courses, five out of six answers to this question stated the major weakness as in the theory courses (harmony, ear training, and sight singing). Other mentioned weaknesses were in the field of applied music and "no definite program in the junior college music set-up." These senior music institutions were asked to make suggestions which would bring about a more standard affiliation between junior and senior music departments. Three out of eight colleges mentioned the desirability for junior college music departments to establish standards required by the National Association of Music Schools; four out of eight mentioned better teacher preparation; one suggested that junior college music courses more closely parallel lower division work in senior institutions.

Only one conclusion may be drawn from this report—junior and senior music institutions should arrive at some standardization regarding the courses covering the first two years of college music study. Deciding upon the courses

² Koos, L. V., "The Junior College", Research Publications of the University of Minnesota, (Published by the University of Minn., May, 1924), Vol. I, Chap. II, page 22.

to be offered during this period is an easy matter, but deciding exactly what material shall be included and how it shall be presented is the real difficulty to be faced in standardizing music courses. The same difficulty presents itself in the applied field—what materials should constitute freshman and sophomore rating in piano, voice, violin, and organ?

The only solution to this standardization problem is seen in the junior and senior music institutions coöperatively working out together standards for all lower division work in music. I am happy to say that such an attempt is being made this very day in the meeting of the Texas Association of Music Schools. This particular problem has a special place on their program.

A further suggestion is made in order to afford a closer check on the preparation of our students for advanced study. Consult your music students about their future plans, and should they know rather definitely in which senior institution they will continue their study, secure a catalog of that institution and check thoroughly the music program of the freshman and sophomore years. Check carefully the necessary requirements and prerequisites for the advanced courses in which the junior college transfer is likely to enroll. As nearly as possible, see that the junior college music study parallels the work of the same period in the senior institution to which the student may decide to transfer.

No superior or even good student will lack preparation for advanced study, who has had courses under thoroughly prepared teachers demanding high standards of work from their students. This is the surest way of establishing "academic respectability" in our junior college music departments.

Although music study anywhere is costly, because of nearness to home and cheaper living expenses, the talented student finds an opportunity in the junior college to begin serious music study, which otherwise might not be possible should he have to meet the financial requirements of some of our senior institutions. Study beyond the junior college is also often impossible for these students. For them the music program should function to develop their talents to the maximum while enrolled in our institutions. The preparatory program for senior music work should be followed by these students for several reasons: Further study might seem impossible upon completing the junior college course, but such an opportunity might come in a few years; since the first two years of a college music course constitutes basic and elementary courses and technique in music theory, appreciation and applied music, a secure enough musical foundation is given the music student to make him capable of grasping some musical ideas and knowledge without the constant help of a teacher. Often this group of students, when not able to continue their musical education, remain in their home communities and in that situation should find many opportunities to use and enlarge upon their junior college music education. These students may find places in church choirs, not only singing in them, but helping to direct them; in civic choruses and orchestras; in playing for church or assisting the grade and high school teachers in their musical programs.

Dr. Prescott of the University of Chicago, speaking before the American Association of Junior Colleges in 1926, said, "The present junior college will ultimately make a tremendous mistake if it regards itself as simply an attempt to duplicate the first two years of the present college course. It should be conceived as the end of one single unit of education, and on the whole the most important unit of education—the period of general education."⁸ Herein lies the exceptional opportunity for the junior college—to complete the general education of those who do not intend to continue their college work. The emphasis of this

⁸ Barton, J. W., "Trends in Junior College Curriculum," *Junior College Journal* (May, 1935), Vol. V, No. 18, page 413.

general education has been placed upon cultural study, than upon professional or vocational studies. The Carnegie report on California junior colleges urged that the general education function be thought of in terms of developing social intelligence—"to give to the student about to complete his general education a unitary conception of our developing civilization."⁴

If a four year college course aims to some extent, toward training students to be producers of culture, quite reasonable does it seem that the first two years of college should train students to be consumers of culture. Quite a significant role does such training play in the general education of an individual. It enables one to live life more completely and fully. "The non-traditional subjects of music, art, woodwork, and appreciation courses will take their places in building a reserve for the student in time of stress and in helping him live with fullness and satisfaction."⁵ "We must recognize that the values of learning are not exclusively intellectual and that awareness and appreciation of beauty is learning, and learning at its highest and best. It has been said that the emotional life is the great unexplored field for education. Here is a challenge which the junior college should recognize and accept."⁶

From the general educational or cultural function of the junior college, one may readily see that the major function of the music program becomes that of teaching students to be consumers of musical art. The only way we may hope for students to become consumers of musical art is to give them something to consume. This function of our music program must be planned to meet the needs of three groups of students. First, our program must meet the needs of the pupil who studies in the applied field, not because he possesses special music talent or ability, but because he finds his musical enjoyment and appreciation furthered through some medium of active musical participation. Music appreciation gained and developed through participation in some musical activity provides the ideal program for the consuming of musical art. The definite music program offered to this group of students, in many respects may duplicate that of the music major, affording a sound elementary music background in the applied and theoretical fields. Such a background is just as essential to the student who performs for his own enjoyment as to the music major. If a lighter course is offered, perhaps the most important elementary factors of ear training, sight singing, and harmony might be combined into a more general course under the term of General Theory. I am hoping the day will come when such a course must be the parallel requirement of any private study in piano, voice, organ, and violin. No student finds it possible to progress far in his applied music study, who has not the barest knowledge of the rudiments of music. Such knowledge cannot be taught satisfactorily when it must be included in the thirty-minute private lesson period. For this group of students, appreciation and history of music courses should be emphasized, since such study will enlighten and enhance their musical performances and listening experiences.

Excepting the music major, these students, who have an avocational interest in music, will form the keenest and most appreciative group of consumers of musical art. Following the music curriculum just outlined, they may find a definite place in the musical life of any community. They will furnish fine material for church and civic music organizations; their musical interest and background will sustain and support musical activities in the community; in

⁴ Denworth, K. M., "Education for Social Intelligence," *Junior College Journal* (November, 1937), Vol. VIII, No. 2, page 55.

⁵ MacKay, D. W., "Four Challenges of the Junior College," *Junior College Journal* (April, 1935), Vol. V, No. 7, page 344.

⁶ Rabb, J. L., "Social Adventures of the Junior College," *Junior College Journal* (May, 1936), Vol. VI, No. 8, page 459.

establishing homes, musical participation and appreciation will constitute a worthy use of leisure time and a happy family life.

It will not decrease this student's appreciation and enjoyment of music, for instructors to expect the best efforts from him in relation to his ability. Often, teachers of music have accepted inferior and mediocre work from students, excusing such slackness in standards because the pupil possessed no outstanding music ability. Regardless of the varying degrees of music ability represented among our students, as teachers of music we should help our pupils to see that musical knowledge and appreciation (specialized or generalized), like any other knowledge, is acquired only through persistent and constructive study. Under no circumstances should we accept inferior work or lower our teaching standards, when we know a student should do better work.

The second group of students which our consumer's music program will serve will not be performers of music in any sense. In this group will be included those who make such typical remarks as, "I can't carry a tune," "I don't know one note from the other," or, during any musical conversation make the reply, "I don't know a thing about music, but I love it." Many times have we witnessed the fact that to enjoy music, or even to possess musical knowledge we do not have to be performers.

The medium of musical experience for these students who are nonperformers, will be in the realm of listening to music and the study of subject matter related to the music to which they listen. A musical education will be offered to these students in appreciation courses emphasizing the study of composers, historical background of compositions, standard music forms, music instruments, folk music, and standard vocal, instrumental, and orchestra compositions. An appreciation course of this nature is one of the most important to be offered in the music curriculum, and if possible, should be an elective course for all students, carrying no extra fee.

"An appreciation of good music together with a knowledge of the social background and significance of music is needed by more people. Junior colleges may well offer courses in music appreciation as well as provide instruction in theory and practice."⁷

Such a course of study should help the student to feel somewhat at home when attending recitals, concerts, and musical programs of the best quality. It might cause him to perform such a "rational" act as purchasing a ticket for a symphony concert or actively listening to the Ford Sunday Evening Symphony Hour or the New York Philharmonic symphony broadcasts. From this group of students should come our appreciative audiences, supporting the college and community music programs.

As a result of such a course, students may find several fruitful and constructive uses of leisure time. "Many adults are unable to appreciate art and music because they never had a chance to experience them. Herein lies a fertile field for the junior college. Much in the way of social satisfaction in adult life is to be had from ability to engage in wholesome leisure activities."

The class enrollment of a general music appreciation course may well be open to adults in the community.

How may our music program serve the group of students not enrolled in any course or activity of the music department? The only contact these students will have with the music program will be in attending recitals and other types of public music programs given during the school year. For the

⁷ Conroe, I. A., "An Ideal Junior College Curriculum," *Junior College Journal* (May, 1936), Vol. VI, No. 82, page 388.

benefit of this group, and many others as well, all recital programs should be annotated, thus affording a more pleasurable and appreciative listening to the musical numbers performed and the efforts of music students performing them. Annotations for these programs might be prepared by the members of the music appreciation class, or by the performers themselves. When presenting visiting musical organizations or artists, secure their programs in time to annotate them or to have a special class or chapel program in order to present explanations of the numbers to be heard. Such preparation should eliminate boredom among our college audiences and in time increase the attendance of our music programs. This plan of presenting public programs will interest not only our student body, but also the adults of our junior college communities who support the musical activities of the college.

Through the activities of the junior college music organizations, students may become producers and consumers of musical art, provided the work is of high merit. If these organizations are to bring the junior college to the attention of the public, therefore the quality of work must merit public approval and prove worthy of the student's time in the organization. By securing efficient and well-trained directors, a high quality of work may be maintained. The mistake often made is that of securing anyone with a fair degree of musical training to become our choral, orchestra, and band director. In the first place, not all musicians possess the ability to become directors of ensemble groups, and furthermore, individual ability is demanded of directors within the respective fields of ensemble work. It is better to have no group activity, or limit the number to those that may be directed efficiently, than to maintain poorly trained groups, producing cheap and harmful advertisement for the college, and wasting the student's time and effort.

To the students within these organizations, the musical experience should be of high educational value, not only from the standpoint of learning how to sing, or play an instrument, but from the standpoint of having contact with the best grade of musical material. The material used should possess not only entertainment value, but values worthy of furthering the musical appreciation of the student.

The junior college undoubtedly becomes the cultural center of the community and area within which it is located. Through the music program suggested, it may well become the center of musical culture not only for the specialist but for the layman. Adults, may find here their lost musical opportunities of younger days, as well as the opportunity to continue the musical interest they have always had. From the junior college music department may come additional and adequate talent to support civic music activities. From the survey already mentioned, of 23 Texas junior colleges, splendid support of and affiliation with all community music activities is revealed.

Music educators are agreed that the only way to hope for America to become a musical nation, which it is decidedly not, as yet, is to embody in the general education of every student a general musical education. Every age will produce the specialist and performer, but no period yet, in the lifetime of this nation, has successfully produced a music loving general public of the best in musical art. The swing band and the singing school convention audiences still outnumber by the thousands the audiences hearing our symphony programs, operas, and other worth-while music programs. It is hoped that the junior college music program will endeavor to improve our nation's musical consciousness by having as its major function, not only the production of music specialists, but the production of an awareness throughout our whole student groups of the best in musical art.

MUSIC AND THE UNIVERSITY CURRICULUM

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INSTRUCTION in music within the university is usually regarded as falling into three general classifications: (1) the type represented by the department of music in the liberal arts college; (2) the professional or semiprofessional approach of the school of music which, in many respects, resembles the conservatory; and (3) the training required for the teaching and supervision of public school music. I shall endeavor only to show their relationship to the total university program rather than to discuss their individual features.

In some instances, the university curriculum in music consists of but one of these types of instruction, in which case the curriculum resembles closely that of the liberal arts college, the conservatory, or the teacher-training college. On the other hand, various combinations and modifications of these curricula may be found in a large number of universities, a practice which is consistent with the aims and functions of a university. A university is properly an institution concerned with higher education, in which are taught many branches of learning in smaller units of various faculties, schools or colleges. If music is to meet the needs of the general student, the music major, and the student who is meeting the requirements of various credentials in public school music, it is necessary to provide a diversity of music offerings which may be grouped into well-coördinated curricula suited to specific needs. One method of administration is to offer these courses in the department of music and subsequently to group them into majors or fields of specialization acceptable in the curricula of appropriate schools and colleges of the university.

It is assumed that the university music student expects to carry a well-balanced program of studies and not devote all of his time to music. He must meet the admission requirements of the school which he proposes to enter and should have demonstrated, in some way, his interest in and ability to profit by specialization in serious music. He should recognize that music is one of the greatest cultural assets of our civilization and that the primary function of music education is to awaken and develop the love and understanding of good music. Also, certain professional or vocational aspects of music have a valid place in a curriculum setup when administered in conformity with the aims and standards of the university. Surrounded as he is by many highly developed fields of learning and research, the student often finds that music, combined with another study, offers an excellent opportunity to do a significant piece of work. It is equally true that scholars in other major fields turn to music for a similar reason. We recognize many points of contact between music and the subjects of psychology, philosophy, mathematics, physics, drama, literature, art, *et cetera*, and opportunities are usually provided for developing one field through association with others.

The assumption that the serious music student should be expected to provide a good background of parallel studies and interests finds strong support in the views of Albert Lavignac who, in his work, *Musical Education*, advised students to pursue literary and scientific studies, to read a great deal, to study the great poets, to know the rules of versification, to frequent the museums, to learn to admire the beautiful in all its forms, including nature, to travel a great deal in order to gain new viewpoints, to study history, mythology, the languages, and acoustics. This was written in 1902. In 1932, Professor George Dickinson of Vassar College wrote: "How far to go afield in correla-

tion with the realms of art, literature, æsthetics, physics, and so forth, for the undoubted enrichment which they can provide, is a question of time and resource. Their bearing on the inner life and growth of the musician as he matures cannot be calculated in mere terms of equipment. Correlation is an attribute of maturity. The principle of correlation holds out for music education the only substantial rectifier of an inclination which is disintegrating in character and destructive of the higher musicianship.¹

Music is rapidly acquiring recognition as an important field of learning possessing unlimited possibilities for the historian, theorist, composer, performer and the scientist. It has outgrown its early status as mere entertainment or, in the realm of serious music, as something for only the select few to enjoy. The best music is available to all through the radio and phonograph, as well as in the increased number of good concerts, and each year we see a growth in demand for and appreciation of fine music. There is a healthy tendency to approach music as a language, dealing with the musical styles, content and idioms of compositions rather than with the personal incidents connected with the lives of the composers. This does not imply a neglect of the composer, but gives him a position of added dignity and importance as a creative artist. Due to increased investigation and fruitful research in this medium of expression, as well as creative writing and exploration, graduate work in music is offered in a sizable number of universities.

Preparation for advanced studies in music should not be deferred until the freshman year of the university. It is not enough that a boy or girl should play an instrument or sing—it is necessary to think in terms of basic music subjects and to start work in the languages, especially French or German. It is obvious that the ability to read music cannot be stressed too strongly and it is gratifying to note that in the Resolutions of the Music Educators National Conference for 1938, grade school music teachers are urged to give this matter serious consideration. Beginning at this level and continuing the practice through high school, considerable proficiency would be gained in sight reading by the time the student is ready to enter the university. The lack of ability to read music is musical illiteracy.

A large number of students outside of the music department avail themselves of the opportunity to participate in choral, orchestral, band and small ensemble music. These organizations should study the best of music and establish high standards of performance, not only for the deep and lasting satisfaction of the performers, but for the influence which is exerted upon the student body as a whole. In this manner, standards of community music can be established and improved when university men and women take their places in the business and social world. For the same reason, it should be a duty of the university to provide, annually, a number of concerts and recitals of the highest artistic worth at reasonable rates to the students and faculty. This is particularly important when the university is situated at some distance from a large city or musical center.

In conclusion, may I repeat that in order to serve the diversified needs of a university, the department of music should offer a wide choice of studies comprising the varied and significant phases of music. From these offerings may be selected certain courses to be grouped into well-planned curricula meeting the demands of specialized study. I believe that in the rapidly changing world of today this plan provides for a flexible and progressive development of music in the university curriculum.

¹ Music Educators National Conference, *Yearbook*, for 1932, p. 197.

CO-ORDINATION BETWEEN HIGH SCHOOL AND COLLEGE MUSIC

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LITTLE of practical value on the problem of coördination between high school and college music departments seems to be available. The most helpful suggestions I have encountered are contained in an article by Karl W. Gehrkins of Oberlin College in the March, 1939 issue of the *Music Educators Journal*, called "Continuity Through School and College."

I would like to quote his summary of four ways in which the college musician may help bridge the gap between high school and college as regards musical experience and interests, and make brief comments on each point:

"1. The college musician can make himself familiar with secondary school music, take a sympathetic attitude toward it, use his influence in the direction of raising its standards, and encourage young musicians of high caliber to go into the school music field as a profession."

No one would question the desirability of living up to this objective. Many colleges, through contests, festivals and camps, are already helping to raise the standards of performance and direct attention of high school musicians to music education as a profession.

"2. He can use his influence more aggressively in the direction of inducing his particular college to recognize the greatly improved brand of high school music that now exists in most schools by allowing entrance credit for it, *including applied music*, the amount to be determined by each individual college but in general to consist of from two to four units."

State institutions such as the one I represent have nothing to say about how much credit in music we will accept for college entrance. Whatever any accredited high school accepts in music toward graduation is automatically accepted by the college for entrance.

"3. The college musician can make a study of the freshmen who come to his institution in order to find out what their attitude is toward electing music as part of a college course and what their musical needs are in both credit and non-credit musical offerings."

This study of student needs is more or less taken care of in most colleges, I presume, but it may well be a fact that we should start the survey of their needs before students leave high school and enter college courses.

"4. Having made himself intelligent with regard to the total situation, the college musician can begin to establish a program of musical offerings that will fit the needs of as large a number as possible of individual college students—instead of continuing to offer courses and adhere to policies that were originally hit upon by accident and that have continued to dominate the situation because of custom and tradition."

Mr. Gehrkins has hit upon a vital point there. It is so easy to teach harmony, for instance, as a pencil-and-paper experience, with no actual handling of the materials of harmony through physical expression (playing or singing). May it not be true that the adaptation of harmony to the need of the average student would be of more practical value to him if he could learn to play the various cadences in all keys and compose original tunes at the keyboard, supported by simple harmonies of his own devising? Such an approach to harmony would be a little unorthodox but probably more vital and interesting.

Music directors in general are perhaps more jealous of the special privileges and financial support given the physical education program than they are of any other activity in the school system. College athletics for years have been pretty largely planned on the basis of subsidization of promising athletes

to the extent of board and room, tuition, jobs, etc. Music activities have not had such exploitation, although scholarship awards and special help for talented students are often the means of bringing good students to the campus. The whole problem of coördination of college and high school music, however, is infinitely broader and more complicated than any such commercialization of music study. It implies much more than the satisfactory establishment of the superior high school musician in a soft musical berth in his chosen college.

The tremendous increase in quality and quantity of high school musical undertakings in recent years is at once a boon and a challenge to the college music directors. It is a boon in that more capable people are coming into the college musical organizations, thus tending to improve the caliber of work done; and it is a challenge in that it makes more imperative the establishment of musical offerings in the college which are broader in scope and more vital in content than has been the case heretofore.

There are two fields in which efforts to coördinate high school and college music may prove of value, as I see the situation: first, in the field of music theory and knowledge; and second, in the field of personnel guidance.

In the first instance, high school music directors need to place greater emphasis upon the theory of music, both in the general music course and through the offering of a first-rate elective course that would approximate the music fundamentals course which most colleges have to give.

A recent report of the Secondary Education Board, quoted by Roy Dickinson Welch of Princeton University in an article on "Articulation of High School and College Music," published in the 1938 M.E.N.C. YEARBOOK, reads: "One or more courses in music, meeting at least two periods each week, should be offered in high school and given the same school credits as any other course to which the same time is allotted. This course should include ear training, dictation, singing, elementary theory, and an exact knowledge of the content of a selected body of representative musical literature. At the end of this course the student should be able to pass the college entrance examination now offered by many institutions."

Occasional conferences between high school music directors and heads of college music departments could bring about a fairly uniform outline of the content of such courses. At the end of the senior year, the high school musician would have a chance to pass a comprehensive examination which would automatically excuse him from the necessity of taking a music fundamentals course as an entering college freshman.

The second field of activity I am calling "personnel guidance," for want of a better term. Under this heading I would list the following: (1) Personal conferences between high school and college directors regarding particular students and how they may best be guided in choice of work. (2) A transcript of the high school music records of all seniors passed on to college music departments for use in advising students. (3) Social and musical contacts arranged through exchange appearances of high school and college music groups and soloists for assembly or convocation programs. (4) College directors to send out to all high schools in their territory specially prepared blanks to be filled out by high school seniors interested in music, giving a resumé of their training and experience, what they wish to specialize in, and proposing questions about what the college has to offer, etc. (5) Central auditions or test concerts arranged jointly by several schools so that college directors may hear the performances, give helpful criticisms and conduct clinics for the benefit of directors and participants.

Each year the number of high school graduates who enter our colleges increases. We are, therefore, becoming increasingly aware of the need for closer coöperation and articulation between high school and college music departments. In many respects the problems involved are similar to those which confronted school administrators in general during the evolution of the junior high school unit in our educational system. Experimentation by music educators with a view to improving the relationships between college and high school music directors and helping bridge the gap between the two institutions should be productive of valuable results during the next few years.



MUSICOLOGY IN THE COLLEGE AND UNIVERSITY CURRICULA

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JUST AS MAN seems to be a complex sort of being with what may loosely be called feeling or intuiting powers and intellectual or rational capacities, so music seems to exhibit a similar twofold character. There is that aspect of music which involves a sensing, feeling, or intuiting activity on our part and there is that aspect which demands intellectual or rational activity. Of course, man actually acts and reacts as a whole, as a unit, so that the emotional and intellectual aspects of his nature are really inseparable. Likewise in music this duality is intrinsic in a really inextricable fashion. Nevertheless, it is practically a matter of considerable importance that we attempt to distinguish between those activities that are predominately the one or the other. It is with this dichotomy more or less clearly in mind that we distinguish between the art and science of music. We ordinarily think of composition and performance as the art of music and of musicology as the science of music. But just as composition and performance are shot through with intellectual processes, so musicology depends partly upon intuiting activities. It is probably really nonsense to speak of a purely intellectual understanding of music.

DEFINITION OF MUSICOLOGY

From this very brief and necessarily sketchy preliminary discussion, we should be able to understand fairly clearly what is meant when we define musicology in general as the systematization and organization of musical knowledge, and, in a more narrow sense, as musical research. The organization of musical knowledge implies the study of such subjects as acoustics, physiology, psychology and aesthetics as related to music, music theory and performance, musical pedagogy, the history of music and comparative musicology. Musical research suggests the more detailed investigation of problems related to these various fields. We cannot take the time to elaborate this point further. Those interested in a more comprehensive discussion of the topic are invited to read the excellent article on musicology by Dr. Otto Kinkeldey, in *The International Cyclopedia of Music and Musicians*, edited by Oscar Thompson.¹

[Southern Conference, Louisville, 1939]

¹ New York: Dodd, Mead and Company, 1939.

TWOFOLD RÔLE OF MUSICOLOGY IN THE CURRICULA

In relation to the college and university curricula in music, it at once becomes apparent that musicology plays a twofold rôle. In the undergraduate field it is largely concerned with providing the content material for most if not all the courses taught, as well as with the problems of organization and presentation of that material. The very question as to the curriculum itself is a problem of musicology. In the graduate field it is the business of musicology to train students in the techniques of research. Although all undergraduate courses in music have their musicological importance, especially insofar as they tend to orient the student in the vast field of musical knowledge, there is, with one important exception, probably no place in the curriculum for a formal course in musicology before the student has completed his bachelor's work.

UNDERGRADUATE WORK IN MUSICOLOGY

The exception to which I refer is an introductory course in musicology which, in my opinion, should be a survey course touching upon the various musicological fields, discussing the fundamental problems of each, suggesting typical approaches to the solution of these problems, and in general aiming to articulate the various bits of more or less fragmentary musical knowledge and experience the student has already attained from his other courses into what we may call a well-rounded philosophy of music. Such a course should acquaint the student with the basic facts and principles of acoustics as related to music and give him some orientation in the fundamental literature of acoustics. It should proceed similarly in the fields of physiology, psychology, and aesthetics. In the realm of music theory it should deal with the "theory of music theory"—the basic problems in the theory of harmony, counterpoint, analysis, and composition. Musical history should be touched on with readings and discussion pertaining to the more important theories of history. The problems and methods of comparative musicology as it deals with folk music and primitive music can be briefly but significantly treated.

A survey course of this type is not without its difficulties. Its worst sin is probably that in trying to cover such a large field it tends to become superficial. On the other hand, most students will have had courses in most of the particular fields considered so that the superficiality may be more apparent than real. I have been giving a course of the type described for a number of years both at the University of California and the University of North Carolina and I have found it valuable both for the student who does not go into graduate work and for the one who does. I think the reasons for this are fairly obvious so that I do not need to go into detail. One point I should mention, however, is the possibility of adapting this course to the purposes and aims of the comprehensive examination now required in so many colleges.

MUSICOLOGY IN THE GRADUATE CURRICULUM

At the graduate level a multiplicity of courses in musicology is possible. Each of the fields mentioned in connection with the survey course affords opportunities for advanced and detailed study. The field of musical history, especially when regarded from the style-critical angle, is doubtless the largest single field. Courses dealing with the different style periods, with particular composers, with special style species and with many related historical subjects abound. These may be considered as the backbone of the graduate work in

musicology. They may frequently be planned so as to have particular significance for the student primarily interested in musical composition, or in performance. Courses in music education may be included, too, although here professional courses should be distinguished from research courses.

These courses may be carried on in several different ways. First of all, there is the ordinary course in which the professor discusses some particular subject, assigning readings and conducting oral and written quizzes from time to time. Next, there is the seminar in which the professor and students work together through the selected subject matter, with frequent reports on special topics, articles, and books. And finally, there is the special studies course in which the student pursues a particular course of reading or investigation under the direction of the professor in charge of the work. Of course it is difficult to give hard and fast rules for the conduct of the graduate instruction. Much will depend upon the particular conditions under which the work is carried on, on the number of students, their special preparation for graduate work, their particular interests and other similar matters. In general, the graduate curriculum will be designed so as to familiarize the student with the general subject matter of musicology, to enable the student to specialize in some particular field which will culminate in a dissertation, and to give him training in the methods of scientific research.

SUMMARY

If time permitted, much more could be said concerning the preparation of the student for graduate work, the library needs of an institution planning to offer advanced work in musicology, and other needs both in equipment and personnel. But I must close by simply reminding you of the three principal points which I have tried to emphasize. (1) Musicology means primarily the systematization of musical knowledge and this depends upon scientific research. (2) Although all college courses in music are of musicological importance, the only formal undergraduate course in musicology needed is probably an introductory survey course. (3) Graduate work in musicology should be carried on in our universities with the same high standards and with much the same methods as those that obtain in other departments of graduate instruction which have long since gained recognition for their fine traditions of high scholarly attainment.

COLLEGE ATTITUDES ON ENTRANCE CREDITS FOR MUSIC



THE FOLLOWING information was compiled from replies received to a letter and questionnaire submitted by the Executive Committee of the Eastern Music Educators Conference to colleges of arts and sciences in the eastern states. Approximately one hundred and fifty institutions were asked to supply data; one hundred and twenty-one responded. Technical schools, conservatories or professional schools were not included in the survey.

(1) *How many units are required for entrance to your college from a high school?*

Most of the 121 replies indicated that 15 units were required, and in some cases, 16. (The discrepancy is in that in the former, 3 units are allowed for 4 years of English; in the latter, 4.)

(2) *How many of these may be elective?*

<i>No. Units Allowed</i>	<i>No. Colleges</i>
0	1
1 to 3.....	30
4 to 5.....	33
6 to 7.....	23
8 to 10.....	17

Whatever units the school allows are accepted in 12 colleges.

(3) *How many of the above elective units may be in music?*

<i>No. Elective Units in Music Allowed</i>	<i>No. Colleges</i>
0	15
1	52
2	26
3	10
4	5
5	2
7	1

No limit was set in 1 college.

Whatever units the school allows are accepted in 9 colleges.

(4) *Do you specify the kind of music work that will be accepted?* (102 replied)

The kind is not specified in 42 colleges.

Theory is specified in 28 colleges.

Harmony is specified in 35 colleges.

History and Appreciation is specified in 29 colleges.

New York State Regents courses are specified in 5 colleges.

Counterpoint is specified in 2 colleges.

(In many of the colleges the electives may be Theory, Harmony, or Appreciation.)

[NOTE: The survey was completed in 1938, under the supervision of F. Colwell Conklin, president of the Eastern Conference, 1938-1940. The complete report, from which this material is taken, includes the list of colleges represented in the replies summarized here and also a number of interesting and illuminating quotations from the statements made in answer to question 6. A limited supply of the mimeographed copies of the full report is available at the time this volume is published. Requests may be sent to the headquarters office or to Mr. Conklin, 63 Hillcrest Avenue, Larchmont, New York.]

(5) *Do you allow entrance credit for Applied Music (Orchestra, Band, Glee Club, or A Cappella Choir)?* (108 replied)

75 colleges do not, 33 colleges do.

(Some colleges accept this if on the approved courses of accredited high schools. In many cases four or five periods a week are required and credit is based on laboratory standing—2 hours' work, 1 hour credit.)

(6) *Are you willing to make a statement regarding the attitude of your committee on admissions on the subject of music as an entrance requirement? Has there been any change in this attitude in the last ten years? If music credit is allowed, have the results been favorable? If not, are there some basic criticisms with regard to the teaching of music in the high schools that lead to this rejection of music as an entrance subject?* (121 replied)

During the last ten years a more favorable attitude toward accepting credit for music as an entrance requirement has been taken by 31 colleges.

Criticisms of the preparation of high school students in music for college were made by 6 colleges.

Statements regarding entrance requirements in music were made by 54 colleges (without commenting favorably or unfavorably).

No reply to the above question was made by 30 colleges.

SECTION VIII

TEACHER TRAINING

VARIOUS ASPECTS AND TRENDS

STUDIES IN TEACHER TRAINING

CORRELATION OF METHODS COURSES

PROFESSIONAL TRAINING IN A CONSERVATORY

NEEDS AND PRACTICES FROM THE STANDPOINT OF THE
PROSPECTIVE TEACHER

STUDENT SELECTION

TEACHER TRAINING IN CATHOLIC INSTITUTIONS

GRADUATE STUDY IN MUSIC EDUCATION

STATUS OF MUSIC REQUIREMENTS FOR CERTIFICATION
OF GRADE TEACHERS IN THE SOUTH

STUDIES IN TEACHER TRAINING

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To IMPROVE the quality of teaching is an ever-pressing problem; it is, without doubt, the most important and perplexing task before educators today, for the teacher is in command of the product of education. The significance of his commission is daily becoming more evident as one sees the forces of the present covertly and openly marshalling education to mean what these forces wish it to mean. It is, therefore, of vital importance to the individual and to society at large that the teacher be so trained that in the formative years of the lives of his students he can direct these students into channels of objective and clean thinking; can help them to master tools needed for use in later life; and can enrich their culture in such a way as to fit them to withstand the rebuffs of a tottering world civilization.

Any studies in professional training, then, that may serve as guideposts along a highway—which in America has never been cleared of underbrush and thickets—are indeed welcome and important. Endeavors to improve the manner of teaching in the schools are as old as the task of teaching itself. They are a pledge of that most important aspect of learning—willingness or receptiveness. Some, it is true, prove abortive and inconsequential, but there are those which offer to the training of teachers at least a modicum of help.

In the selection of recent studies made to consider the adaptation of teachers to their craft and of that craft to society in general, I have chosen to think in terms of the professional training as well as in terms of preparation in the subject matter itself. This I have done because today much time must be allotted to the former; it forms an essential part of all curricula in teacher training in normal schools, colleges and universities regardless of the field of special interest, and serves as an integrating force in all teacher-training programs and aspirations.

In a brief paper, it is obviously impossible to do more than sample the large number of studies made. Some other person might have chosen to list other investigations, but it seems probable that similar conclusions might have been reached as to the discussion of the problems attacked in all such studies. In broad outline these common concerns touch the selection of teachers, or the weeding out of those unfitted in a day when supply exceeds demand; they deal with the necessity of an adequate grasp of the subject matter to be taught as well as the desirability of contacts with other fields which will be productive of general culture; they treat general education or professional courses which lead to certification or the privilege to teach; and they take up such related matters of organization as required and elective offerings, their sequences and prerequisites and the professionalized or unprofessionalized treatment of information.

It is clear to all engaged in the promotion of education that the first step in obtaining better teaching in our public schools is the selection of better candidates to be educated for teachers. To discover the best means of such selection has captured the interest of many engaged in the field of professional training and has resulted in the formulation of some schemes to eliminate the undesirable. Colleges to a slight degree have always rejected the unfit during the period of training. A few have adopted selective admission programs, but the majority permit any high school graduate to enter irrespective of other qualifications for teaching. The most common method of admission is

by certification that a person has acquired the required number of high school credits for college entrance. This situation has been canvassed by the National Society of College Teachers of Education in whose 1935 *Yearbook* the story is told, which hopefully names a few municipal colleges and normal schools using examinations for entrance, or limiting admission to those of high scholastic record in their high school careers.

In the special field with which we are concerned is the study of Dr. Edna McEachern, *A Survey and Evaluation of the Education of School Music Teachers in the United States*. She found that up to 1937 those institutions training teachers of music for the schools had admitted poorly prepared students; that they continued to graduate mediocre music teachers who in turn went out and sent back others of like background and general mediocrity; eventually creating a vicious circle which sadly enough seemed to be unending and self-perpetuating so long as a need for teachers existed. Since the demand has slackened within a recent time, Dr. McEachern recommends that efforts to break this vicious circle be made. To do so she suggests three major steps in a continuing process throughout the preparation period:

- (1) The admission of only those students to the music curriculum who seem to have the qualities which bespeak success in music teaching. She concludes that to admit any but this type of student is both an educational and economic waste.

- (2) The admission of only those students to student teaching who possess mastery of subject matter, teaching technique, and personality traits sufficient for teaching music in the classroom.

- (3) The graduation of only those students who are able to meet an agreed standard of musical accomplishment.

To this end she has suggested entrance requirements to the music curriculum which would include tests of both native musical ability and musical accomplishments; entrance requirements to student teaching and for graduation from such a course in training.

When investigators have delved into the ever controversial and absorbing consideration of what the college course should be to prepare music teachers adequately for their work, their conclusion leaves us in something of a dilemma. A variety of suggested programs confronts us; although it is true that broad recommendations are made in which there is agreement that training should be threefold in nature. These recommendations include music courses to develop a high degree of musicianship; general cultural studies such as literature, history, art, and the languages; and general education courses that will aid in the presentation of subject matter, will give the teacher a sympathetic understanding of boys and girls and will clarify for him the aims of education and make him sensitive to these purposes.

As a part of his study on the preparation of teachers, Professor E. S. Evenden of Teachers College, Columbia University, serving as director of the National Survey of the Education of Teachers, has made both general and specific recommendations for the teacher of music. He holds that those who prepare to teach this subject should be superior musicians, persons in contact with musical life, with outstanding skill in musical performance. Training courses, he feels, should give experience so varied that the teacher can carry on many kinds of work; he should be a capable director; he should be familiar with the theory of music; he should have a knowledge of history and appreciation; he should be well grounded in the methods of teaching and

supervising music; and he should have an education generally leading preferably to the B.S. or B.A. degree.

Within recent years the pendulum of public approval has swung toward those programs which emphasize the mastery of content of the major subject and those subjects giving a general cultural education. If this sentiment continues, it will follow that either offerings in the general field of education as a means of training teachers will have to be decreased or the period of training will need to be extended. This latter is, for example, being done at Cornell University where a five-year program for the training of teachers will be launched next autumn, to lead to the master's degree. Lengthened programs are already in force at the University of Washington, Seattle, and the State Teachers College, San Jose, California.

Despite an insistence that teachers be better prepared in the subjects they are to teach, subject matter courses, on the whole, do not seem to have supplanted to any appreciable extent general professional offerings. This conclusion has been reached by studies such as that of Calvin Grieder, completed in 1938, on "An Undergraduate Program for Training Secondary School Teachers." In this study, Grieder has shown that there seemed to be a constant increase and not decrease of professional requirements, a condition which Evenden in the National Survey of Education of Teachers sanctions wholeheartedly. Frank P. Bachman, in reporting on legal certification requirements not long ago, discovered that a considerable difference existed among the states, ranging from ten to eighteen hours. Of forty-five state institutions surveyed, he found the high school certificate spanning five to thirty-six semester hours, with a median of twenty hours. This undoubtedly means that, in those places where the greatest number is demanded, duplications of subject matter occur; a condition which has led Evenden to propose the selection of five or six separate offerings which most training institutions could agree upon as a minimum program.

This is in line with the recommendation made in other studies. For example, Linder in *An Evaluation of Courses in Education of a State Teachers College by Teachers in Service* endorses reduction also and the substitution of courses in the content field. This he does upon the basis of what teachers in service have declared their most useful teaching tools.

That such proposals will meet the approval of notable and progressive leaders in the field of education is shown in the pronouncement of none other than Professor Charles H. Judd, who is willing to limit the hours given general education to twelve. Another progressive in a midwestern university, who has just made a survey of practices in American and English schools, records his endorsement of no more than six hours in order to give more time to a mastery of the subject matter itself.

The wisdom of such a move is evident if one takes seriously the conclusions of "Various Discrepancies between Teacher Education and Classroom Teacher Needs" reported in the *Teachers College Journal*, May, 1938. Valentine, also, in "Teacher Training versus Teacher Education," has found that a knowledge of professional information may be an insignificant factor in teaching success. His deductions have been fortified by similar studies such as those by Knight, Boardman, and others.

The limitation of the content *per se* in subject-matter courses to actual teaching situations, or the professionalized treatment of subject matter, has of late received considerable attention. In the instruction in the teacher-colleges

particularly, there has been some attempt to relate every subject-matter course in some way to a teaching situation. It has been held by some that if this is done effectively that special methods courses can be abandoned, and that topics dealt with as a rule in such offerings can be presented during the development of the curriculum. This, however, has not met with universal acclaim, especially from those planning training courses. Their lack of enthusiasm may be the cause of unfamiliarity with the proposal or it may be because the effectiveness of such a plan has not been shown. But it is well to recall the arguments against it raised by declared opponents; that many instructors well versed in content are not familiar with teaching problems and that classes in subject matter include students interested in professions other than teaching. Like Grieder, others would see in a professionalized treatment a pronounced dilution of the content with the presentation only of the more elementary aspects of the field.

In the foregoing arbitrarily selected types of investigations which have gone forward to determine the status of teacher training, one sometimes finds conditions alone are described and that no way to improvement is pointed out. Some investigations seem based upon flimsy or insufficient data, while others, of course, show care and intelligence in the collection and presentation of facts. On the whole, I have made no attempt to evaluate findings except as I may have done so by indirection. It is a sound generalization, however, to remark that similarity of attack and similarity in areas of investigation result in needless duplication. In many of the studies which treat training in general, the conclusions only can be applied to the field of music, for the subject itself receives scantier attention, as a rule, than that accorded other fields. Sometimes it is not mentioned at all. It would seem that the subject of music offers many opportunities for worth-while researches in themselves which in turn would prove profitable in the special field of teacher training. It might prove helpful to have an answer to the question of how much time should be allotted to the different courses in music now offered; to discover the extent to which a subject-matter course should be treated from a professional angle; to find some conclusive evidence, reached through successful practice, as to what should be given in the special methods course—whether it should show how the tools of music can best be used or whether it is desirable to present more of the tools themselves; to learn how successful and how widespread is class instruction in what was formerly carried on by individual instruction and whether special methods courses should be given in vocal as well as instrumental; to have the titles of courses defined by a study of content and out of this study to have evolved more exactness of title, for confusion in title reigns in the colleges just as in the secondary level. Furthermore, what are the prevailing certification requirements for the teacher of music in the schools? Can anyone under state law teach music regardless of whether he has had special training in the field? These are but a few of the questions which deserve an answer.

In themselves, investigations and surveys dealing with the training of teachers do not bring about reform. Without action they become only documents of historical interest. It would seem wise if those in charge of teacher-training programs would determine the type or types of teachers they wish to develop, and then, in the light of worth-while research studies, plan a program and environment that will result first in the elevation of standards and next will bring about the preparation of teachers to meet those standards.

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THE TRAINING OF MUSIC TEACHERS

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THE OBJECTIVES and the scope of musical training at the university level, particularly in a state university, may be broadly defined in three groups. In the order of the number of people they reach, they are as follows: First, the building of an intelligent and appreciative audience; second, the training of music teachers; third, the production of performers, composers, or musical scholars at the professional level. Basic to all of these groups, however, is the acquisition of what is known as musicianship.

It will be relevant at this point to analyze briefly what is contained in and is implied by the term "musicianship." Recourse to Webster's dictionary reveals that the suffix "ship" has four possible influences on the noun to which it is appended. (1) A state, condition, or quality, as in the case of sonship; (2) an office or profession, as in the case of "authorship"; (3) an art or skill, as in the case of marksmanship; (4) a concrete instance or development of a quality or state, such as courtship, the act of paying court. Musicianship, as an objective of college music training, partakes to a certain extent in at least two of these possible shades of meaning. In other words, the student who achieves some measure of musicianship, achieves a state, condition or quality of being a musician. The second meaning, like the fourth, is less significant for the case we are discussing. The third meaning of the suffix "ship" recognizes the important quality of art or skill and that is probably the most important phase of meaning of this suffix when it is combined with the term *musician*.

If, then, by the acquisition of musicianship is meant the acquisition of the state, condition, or quality of being a good musician, with the art and skill requisite to that acquisition, we have the beginning of a definition of that which is most fundamental in college training in music.

The types of musicianship, however, will obviously vary in the case of the different groups of people. For example, the musicianship necessary to the intelligent appreciation of music is a somewhat less active sort than that required by the professional performer of music. It is, however, in the training of teachers of music that the real problem of the place and function of musicianship in college music training becomes apparent.

It has been my privilege during the past ten years to interview hundreds of applicants for advanced degrees in music education, coming from all parts of the United States, and to plan a program of work for them which would be congruent with their previous training and at the same time help them to arrive at what we deemed desirable musicianship at the Master of Music level. The background of preparation of these candidates for advanced degrees in music revealed a wide difference of opinion as to the proportion which musicianship should play in the training of music teachers. Some, for example, were the product of schools of education in which education was the major part of their curriculum. Others were the product of schools of the liberal arts curriculum with its emphasis on knowledge about music and on general cultural background other than music. A third group consisted of those who had had professional conservatory training, with emphasis entirely on music subjects and a less thorough preparation in non-musical courses. Finally, there was the group who were the products of university schools of music in

which all of these elements at the present time are attempting to be reconciled in what is known as a Bachelor of Music degree program of 120 hours.

One attitude to be learned from this experience was a respect for all of these different philosophies, since each approach to this problem produced excellent, good, or not-so-good teachers, as the case happened to be. Certain degree programs, however, accomplished more in all cases than did others in helping the student to achieve the kind of musicianship best suited to the public school teacher of music. The constructive criticism of this paper, therefore, will be directed toward the so-called professional degree program in music—the Bachelor of Music in Music Education—since that offers the greatest amount of training in music itself.

The present Bachelor of Music degree program in music education as recommended and as found in leading universities resembles nothing so much as an omnibus in trying to do four separate and distinct jobs. The graduate in this curriculum is expected to have a thorough training in education, music education, and methods, including practice teaching. In the second place, he must have at least one-quarter of his work in courses in theory and music literature. Third, he must have at least one-quarter of his work in applied music. And finally, one-sixth to one-fifth of the work may be taken in non-music or non-education courses, with the option of perhaps six hours of electives in which he may splurge himself.

In contrast to this degree program which attempts to do at least four things, compare the degree program of any other subject matter in the universities or of the training of any teacher of any other subject matter graduated by a university or college. Such an investigation reveals that not more than two jobs or possibly at the most three are attempted, namely, the training in the specific subject-matter field, giving of a general education, and specific training in education and teaching methods in the major subjects, or minor subjects, perhaps. Wherein does the greater difficulty lie with training in music?

One solution of this problem which is in vogue in some schools is to omit the work in applied music entirely and to send out teachers of music who know the methods of teaching music and who know about some of the music they would like to teach but who are unable to present this music to the students. With reflection on this problem, I believe we will all agree, however, that it is difficult to eliminate any one of these elements if we are to graduate adequately trained teachers to supervise a first-class program of music education.

The solution seems to me to lie in two directions. First, the Bachelor of Music curriculum should be given in such a way that the student receives not only fine training in music, but knowledge of and growth in the recognized fruits of higher education. The professional courses in education and in music must be reorientated in many cases, however, if the Bachelor of Music degree program in music is to give the students a good general education, special subject mastery, and professional training in teaching.

That reorientation may take place in the following ways:

(a) Courses in musical literature and theory, should be presented with a general cultural emphasis as well as with high professional standards. This is impossible in some courses, but much more possible in the remaining than is generally realized today.

At the present time, the freshman courses in theory of music must concern themselves with training the ears of the students because we cannot presume that such training has been done before college entrance. The ad-

vanced courses in theory, however, while maintaining the professional standards necessary in any first-class department of music, should be integrated with the other college work and should furnish the training in clear thinking which other college subjects do. For example, such a subject as musical or harmonic analysis demands as clear and as logical thinking as any other subject in the college curriculum, not excluding logic and mathematics. A course in musical literature offers the possibilities for cultural integration and for cultural background similar to any course in English literature or a literature course in any other language. A course in the history of music offers an opportunity to broaden the background of the professional musician in the same way a course in general history does and should be taught in much the same fashion except for the emphasis on the musical aspects of history, at least for music education majors. Likewise, courses in creative work should be encouraged for the carry over in attitude which will result when the teacher is actively at work in the school system.

(b) The education courses could well heed the penetrating analysis of Dean B. F. Pittenger of the University of Texas in his article in the *Educational Record* for October, 1938, on "Teacher Education and Training," pp. 472-3¹:

"There is an undercurrent of feeling today that we teach, and long have taught, too much teaching method. The argument is not against the teaching of method in limited amounts; but rather against too much of it, taught as an intellectual acquirement, and taught out of relation to its normal functioning. Method is the technique of relating the learner and the learning material in order to serve the learning ends set up. It has no existence apart from these things. How, then, can it be taught or learned apart from them? The teaching of method is located by this concept at the place where the child and the subject matter come together. It is the skillful union of the two. Its background is not so much in the intellectual mastery of formal techniques, as in an adequate mastery of subject materials on the one hand and a real understanding of children on the other, accompanied by an insight into educational aims. There are aspects of methods that should be taught, no doubt; but they should be acquired as skills rather than as information. And it is a truism of method that skills are learned through practice under supervision, with a modicum of introductory intellectual understanding. The method of teaching method in a course apart from the actual teaching-learning situation is itself a violation of good method; just as the attempt to provide an understanding of children apart from children is itself poor educational psychology."

The second source to which we may look for a solution of the problem is to turn over to the primary and secondary system the responsibility for acquiring some of the skills and training we now have to cultivate at the college level because the average music student who comes to us does not have these skills and training before entering the university. First, and foremost, I would say, is the acquisition of an adequate technique on one or more instruments. At the present time, we do not have to accept beginners on the major instruments for college entrance and in the future we shall be able to raise the standards of playing proficiency demanded for college entrance just as fast as the training in the public school system makes it possible for us to do so. A reasonable proficiency level to work for is to expect a knowledge of musical literature comparable to the knowledge of English literature possessed by high school graduates in accuracy, extent, and artistic merit. The mechanism of the affiliated music credits will be of great assistance in this regard, and from the standpoint of the next generation of teachers the training offered in band, orchestra, and glee clubs in high school is of equal importance. When this level is reached, applied music courses at the college level

¹ Pittenger, B. F.; "Teacher Education and Training," pp. 472-73, reprinted from *Educational Record*, October, 1938, American Council on Education, Washington, D. C.

can be devoted to the study of musical literature which is of strictly collegiate grade.

In addition to more adequate technical training on the different instruments, the public school could raise the standard of college music and in turn receive better teachers for their own system more quickly by teaching at the high school level, the theory courses which are now given at the college freshman level. That is already being done in one or two cities in this state, and I hope that in the next ten years it will become a universal practice. The study of applied music without the understanding which comes from a correlated study of the theory of music does not result in the educational values for the student himself which are otherwise possible and which he has a right to expect from his music study. In the same way, although to a somewhat less extent, courses in musical literature and appreciation should also be given at the high school level. It should not be the case, as it now is, that any student entering the university is able to say in a course in musical literature that that is the first time he or she has ever heard a symphony played by a symphony orchestra, even though it be on a record. For the isolated regions and for those who cannot afford the more expensive programs which music demands of the public school system (although I would like to call your attention to the fact that there is no additional expense for music if the system contains a minimum of six teachers), some system of radio education is the most happy solution.

In conclusion, I would like to emphasize that the quality of music teacher which you receive from your teacher-training institutions is a compound of two elements: First, the background which a teacher brings to his university training or college training; and second, the progress that such an individual makes in four years of college study of music. On our part, as a teacher-training institution, we are determined to do the very best we are able with the material we have received, and in this statement I am sure that I speak for every teacher-training institution in this area. We only ask that you all work zealously toward the finest type of music education program possible in your community in order that we may in turn supply you with even better teachers for the progress of such a program.

WEAK LINKS IN THE PREPARATION OF THE MUSIC TEACHER

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IT IS HIGHLY improbable that there are any really able music department directors who are entirely satisfied with the curriculum for music teacher preparation in their particular schools. Even in the most desirable situations, investigation reveals "flies in the ointment" imposed by practical conditions or administrative limitations. This prevalent dissatisfaction with existing conditions is a healthy indication, a necessary prerequisite for improvement.

Is there one weakest link in the preparation of the music teacher upon which we can all agree? That appears doubtful, since conditions and curricula vary so widely between different states and even between schools in the same state. Weaknesses noted in the graduates of one system are not always duplicated in another. Such investigations as Edna McEachern's *Education of School Music Teachers*, and the study that Irving Wolfe interprets in this volume, are invaluable in that they cover a large field of many individual experiences, allowing the formulation of data and statistically defensible generalizations not possible otherwise.

I wish to emphasize in particular three vital items which are too often—in fact, prevalent—points of weakness in undergraduate teacher-training institutions.

Total Number of Music Units Allowed for Graduation. First, there are still distressing restrictions in many states and schools upon the maximum number of units allowed for graduation with a music major degree. In some schools, for example, we are limited by state authority to only 40 units out of a total of over 120. The music curriculum in many instances suffers not only from unfortunate restrictions upon the maximum number of music units allowed, but also from unreasonably heavy unit requirements in other fields involving subjects not always well adapted to the interests or practical needs of the music student.

For the sake of illustration, one state requires 14 units of social science and 14 units of natural science for graduation in the state college. This requirement may still seem to be a good idea to those controlling curriculum building since it creates uniformity and simplifies administration. However, there is much dissatisfaction with music department graduates by administrators in the public schools, and a practically unanimous opinion among educators in such special fields as music, art, and home economics that unit requirements of such magnitude in these fields are not justified. Because of excessive requirements of 28 units in the two sciences, students are obliged to elect one or both of them as minors in order to have reasonable hope of graduating at the end of a four-year course of study.

Such a requirement, prevailing over a period of years, has resulted in a saturation of demand for teachers equipped with science minors. It also prevents the music student from electing another minor such as art—a minor in which many students are interested and for which there is a consistent demand by principals. A minor in art is impossible unless the student is willing to pay the price of at least one additional year of study before graduation.

It is not a question of the value of any subject but rather of *relative values to satisfy needs in the specific field of music*. Music educators have a right to

[National Conference, Los Angeles, 1940]

question and resist heavy unit requirements in any field when those requirements impose either an unjust limitation on the necessary allotment of units for music study, or if they prevent a desirable flexibility in choice of other minors that would more nearly meet the interests and needs of the music graduate.

We should continually emphasize a fact that ought to be self-evident—the curriculum chosen for the preparation of the music teacher should be predicated on the basis of relative value for that specific purpose. It would naturally follow that the necessary amount of music study and preparation need be determined and outlined first, and then the amount of other supporting subject-matter fields be chosen on the basis of their relative value in the situation. You are well aware that in this respect the proverbial "cart has been in front of the horse."

In the inadequacy of the curriculum offered we frequently have, at the very heart of the situation, one of the principal reasons why so many teachers in service report various weaknesses in training. How can the colleges turn out a well prepared music teacher who is equipped with much less than 60 units? Even 60 unit allowances in music have been found lacking to the extent that many able educators recommend a five-year course of study as the only satisfactory solution. Many schools have tried to improve the product by setting up increasingly stiff entrance requirements, by raising academic standards, by surreptitiously disguising music offerings as education or something else, and by allowing less relative credit for some music subjects and activities than the student would expect to earn for the same amount of effort in other fields. As a result, music students are notoriously overworked and, in spite of all efforts to raise entrance and academic standards, we still find that a 40-to 50-unit allowance is insufficient preparation for the various special skills demanded in a subject like music. Either training in the needed skills must be spread so thinly that inadequate preparation is inevitable, or some skills must be entirely neglected in order to more nearly guarantee efficiency in others considered more important.

Who can deny that the amount of units allotted to the training period is fundamentally so important that this link in the chain of music teacher preparation must be scrutinized and repaired if it is weak? It would appear that we now have sufficient data and facts to make our claims convincing on this score.

Guidance in Development of Personality and Leadership. The music educator is concerned not only with a reasonable amount of time reserved for music study, but also with the specific nature and quality of the curriculum content. Unfortunately, music educators and teachers still express wide divergence of opinion with respect to the content and nature of the curriculum. Like the fabled blind men around the elephant, we are naturally inclined to make recommendations and support opinions solely as a reflection of our own favorite music interests and more or less limited experiences. We need to seek continued enlightenment and to encourage further fact-finding investigations, particularly in respect to the more controversial topics. Nevertheless, because of better training, factual data now available, and exchange of ideas in professional meetings such as this today, we are steadily approaching more uniform agreement on major issues.

The second weakness in the preparation of the music teacher that I wish to emphasize is common to all other fields as well—lack of a guidance program for developing personality and leadership effectiveness. Much experimentation and extensive study is now being given to this latest phase of education. Many

leaders of present day thought are convinced that within this field lie the most promising and startling possibilities for advance in educational technique discovered in years.

Are we not all fairly well agreed that personality and leadership qualities are the most determinant factors in the individual's success in life? We also subscribe to the belief that the school's chief function is to prepare for life. Yet, strangely enough, there has been no general guidance program developed in the colleges to directly help the student achieve the personality and leadership objectives that are admittedly most important in life situations.

The problem of developing personality and leadership has commanded my attention for a number of years, with the result that I have devoted considerable time and some experimentation to practical application of theories. [Reference was here made to mimeographed sheets distributed to the audience. One of these leaflets is entitled, "Personality Improvement Checklist," another, "Suggestions for Using Personality Improvement Checklist in a Guidance Program."]

I have worked out a system for obtaining a total personality rating or quotient from the ratings of a number of friends or acquaintances. It is questionable as to how significant or valuable such a quotient is, although it did seem to have a high correlation with a composite personal rating in the limited number of cases I was able to check. However, I am thoroughly convinced regarding the value of the checklists in the following respects: First, as a useful device for stimulating self-analysis and for indicating weaknesses or faults in personality; second, for checking improvement; and third, for furnishing intimate, detailed information about each student as the basis for an intelligent and functional guidance program to correct weaknesses revealed.

Such a program of advisement, if carried out effectively, demands careful administration, involves individual conferences with each student, the periodic filing and comparison of records and, consequently, a lot of time and attention on the part of the adviser.

Preparation for Conducting. Questionnaires and surveys reveal the need for greater emphasis upon accompaniment playing and sight reading on the piano, and for more efficient courses in preparing the pupil to teach the various band and orchestral instruments. There appears, therefore, little need to dwell upon these topics as the third point in my discussion. I wish to point out instead a weakness the teacher is usually unaware of when filling out a questionnaire—*poor conducting technique*.

Conducting is similar to speech, in that individuals are seldom adequate judges of their own shortcomings. The grotesque conductors that we see sometimes at contests and festivals are usually blissfully ignorant of their appearance.

Unfortunately, music teachers in the schools are judged by the community very largely upon the impression they make while leading music groups in public programs. If efficient and graceful, they are classified as good teachers; if insecure or awkward, they are branded as poor teachers. It takes, then, remarkable classroom teaching, plus the militant loyalty of students, to ever convince patrons otherwise.

In spite of these undoubted facts, we find some schools graduating majors in public school music that have no specific courses in conducting listed in the curriculum, others that have only one course, and comparatively few offering both enough courses and a content capable of producing efficient conductors for school groups. The three principal reasons for this appear to be:

(1) The belief, now rapidly disappearing, that conductors are born and not made.

(2) Failure to recognize that conducting is a practical skill with such a direct bearing upon the success of the beginning teacher that it deserves an adequate place on the program even at the cost of eliminating or reducing some of the more traditional subjects.

(3) The need of information and more uniform standards regarding what the objectives, content and scope of conducting courses should be. This condition is perhaps due very largely to lack of an available professionalized text outlining courses of study in conducting, including such items as objectives, theory content, methods content, practice suggestions, music materials suggestions, and supplementary reading references. In the past, each teacher of conducting has been obliged to organize the objectives and content of courses for himself. These have therefore shown great variation, and practical value has too often been wretchedly low.

You have another leaflet entitled "Conducting I Outline." I leave it to your judgment to determine whether or not this outline adequately suggests a thorough beginning course in conducting and whether the book itself, from which this is an excerpt, fulfills the need for a professionalized text in conducting classes.

In closing, I would like to leave several challenging questions with you:

(1) Can we music educators ever hope to persuade others that we have the wisdom and the right to determine the entire content of the music curriculum for training music teachers until we agree among ourselves?

(2) With the data and knowledge now at hand, is it not possible for us to agree at least upon the fundamental nature and content of a more adequate and uniform undergraduate curriculum for training public school music teachers?

(3) Is it not possible, by exerting our collective influence, to convince those in charge of curriculum building that something should be done about the unnecessary and deplorable restrictions and inadequacies that still exist in many states and schools?

(4) Is not the goal worthy of every effort?

THE CORRELATION OF METHODS COURSES IN A TEACHER-TRAINING INSTITUTION

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IN SUMMARIZING what has been attempted in correlation at the Chicago Teachers College, I am fully aware that music correlation is no new idea, for music has always been an integral part of the program and has always been taught in relation to philosophic, historic and educational development. The only new thing about it is the new method of approach.

In order to improve teacher training in Chicago and to give the student a better understanding of life, with the necessary skills needed to meet its problems, a general reorganization of the curriculum has been attempted. The new setup, which is a combination core and subject-matter curriculum, was inaugurated last February. Each subject studied is an important link in the general educational scheme. It is necessary that the student see the relationship between the subjects. He should also be aware of the connection that exists between these subjects and the whole of life's experiences.

To fit in with the needs, interests and abilities of the student, the subjects of the first year have been built around an activity program based on the social sciences. Situated in the midst of a great metropolitan area and catering to a large city, the college selected as its central theme for the first semester the environment of Chicago, and for the second semester, the community, dealing with human living and human relations. As music literature and appreciation fits in so well with this scheme, it was included in the program of the first year.

The subjects of the second year are those which contribute to better family and school life and are built around national and international problems. Listed are such courses as nutrition, health, national and international problems, English composition, literature, and in music, fundamentals of musicianship, and voice training and repertoire. All of these courses tend to enrich the personality of the student, giving him a broader culture and a better understanding of life.

The entire student body is required to take the prescribed two-year course, after which special fields are selected. He may choose to major in any one of the following courses: art, social science, mathematics, English, physical education, general science or music.

The third-year work consists of general and special methods, followed by practice teaching and a seminar in methods.

In the fourth year, the students are required to carry one course in education, one in psychology, and eight electives, depending on the major which has been selected.

That is the general plan for the four years. Many of the courses are correlated with others. The students meet in large groups and later in smaller groups for discussion in the various fields of work. An integrated program of such a nature should contribute to a considerable degree to the individual growth of the student in every field of living, should command the student's interest and contribute to his general efficiency.

As I stated earlier in this paper, the third-year students pursue general and special methods and then practice for twenty weeks. Four days are spent in the field under the supervision of a counselor. On the fifth day, they return to the college, where problems encountered in their practice work are

discussed and possible solutions presented. This seminar is presided over by the supervisor of practice teaching. Some of the topics discussed are general objectives, plans according to individual needs, the learning and appreciation process with special reference to each field and current events in all fields. Subject matter, special problems, methods and devices are referred to the subject-matter teachers, who are called in to give assistance whenever needed. If the student feels he still needs extra help, he may confer with the subject teacher during the instructor's conference hour. Everything possible is done for the student to promote efficient practice teaching.

Another group—the kindergarten-primary group—having other needs, has a different setup on the day spent at the college. One hour is used for radio work, another for the analysis of special habits of study, the third for the solution of special problems pertaining to materials, rhythms and games. Again, subject-matter teachers assist when their services are required. The kindergarten-primary student who needs additional help on any phase of the work may likewise confer with the subject-matter teacher.

We realize that there are many pitfalls which should be avoided and such questions as the following come to mind: Will the student get from the subject-matter teachers all the help he needs to carry out his work now and in later life? Will he get every type of teaching experience that time will permit or will some one type of work dominate all others? Will music methods be taught so incidentally as to be ineffective? Will special methods in music be eliminated entirely? Will the subject-matter teacher be *available* to give help or to stimulate with new ideas? These questions can only be answered after adequate experimentation.

One very interesting course—creative expression in education—planned by the head of the art department, very definitely correlates the graphic arts, music and literature. The aim of this course is to describe, illustrate and analyze the creative act in the fine arts. This gives the student a basis for evaluating teaching methods in this field of work in both the elementary and high schools.

The group, as a whole, meets on Monday and Friday for lectures, demonstrations and discussions. One hour a week, the entire group meets again to study creative expression in literature. For the remaining two periods a week, the students may choose either music or the graphic arts. In these smaller groups the students themselves participate in creative expression and study creative activity as carried on in the elementary and high schools.

The work is divided into four units: first, a description of creative expression in literature, the graphic arts and music; second, a study of the psychological and philosophical analysis of the creative art; third, a survey of creative expression in the three fields in America; and fourth, schoolroom practice in creative expression.

This is a twenty-week course and each unit of work is followed by one or two periods of classroom discussion.

The students carrying this course are college graduates. Many of them, though highly specialized individuals in some fields, have had very little experience with music or the other arts. With such limited background, they naturally fail to see the relation between literature, music and the graphic arts; neither do they realize that the principles that govern one, govern all. For many this is a new experience—an introduction to the fine arts.

We have aimed to make the experience meaningful and have tried to bring to the students a realization of the creative and cultural aspects of education.

However, if we have presented to them a more nearly complete and comprehensive picture of the world, or if we have stimulated them to create for themselves or to enjoy the creations of others more fully, we shall consider the experiment well worth while.

Correlation in the teaching methods at the college level is a challenge to music teachers. I sincerely feel that we shall be able to meet this challenge and bring to our work a richer cultural background, with a wider outlook on life, and a new and improved technique.

I, too, feel that we "can best serve the purpose of education" by using this old-new method of approach.



THE MUSICAL EQUIPMENT AND NEEDS OF THE PROSPECTIVE TEACHER

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IN THE EASTERN Washington College of Education at Cheney, Washington, we are making an attempt to study the musical equipment and needs of the prospective teacher in terms of the equipment and needs of our own student body. This study does not confine itself to the problems of the music major or minor, but is directed toward those of the general student.

Most of the work which we have done has been pursuant to the organization of materials in a course which we call Music Theory I. Every graduate of our institution who is certified to teach in the State of Washington must either take this course or be exempt from it by reason of advanced training or experience in music. For a great many of our prospective teachers this is the only formal course in music which they have, so the burden of filling their musical needs is an important one. In order to understand the problem on which we are working, therefore, it is necessary to understand something of the background of this course and the methods of handling it.

For many years the institutions in the State of Washington which had as their avowed main objective the preparation of teachers for the elementary and junior high school grades, have required of every person requesting certification several courses in "fundamentals." These courses, in music, art, speech, physical science, and so on, were designed to equip the prospective teacher with a fundamental knowledge of simple techniques and basic materials in the respective fields necessary for classroom work on the grade levels. Since, in the case of music, this usually involved singing more than any other aspect, the greatest effort was directed toward giving students an ability to sing, generally using the sol-fa syllables as a basic device and setting up for them a simplified method of presentation which would equip them for a certain degree of music teaching from the level of the rote song on to two- or three-part songs in junior high school.

As conditions in the teaching field changed, with resultant changes in the college curriculum, many features of this course became objectionable. A certain percentage of the students who were required to take the course resented the fact that they were forced to study a subject, the techniques and content of which had never attracted them. As the selection of teachers in the field became more highly specialized and the work of even small district schools

more highly departmentalized, the need for a uniform training in music skills on the part of all college graduates or certified teachers became less significant. Also, as normal schools progressed from short-term certifying institutions to full four-year colleges and degree-granting schools, the need for more selection and specialization asserted itself. Our present-day philosophy requires of all teachers a general background in cultural or "liberal arts" courses first, with later special application to a selected field, the materials and specific techniques of which are organized in so-called professional courses.

In the field of music we now offer courses in music education to music majors and minors to accommodate the demand for specialized training. This, however, has left our one required course in music with several functions to discharge. We must satisfy the needs of the student who will never have another music course but will be expected to do a certain amount of music work in his grade or in a one-room school. Also, we must supply the vast amount of cultural or general material which will be of value both to the student who later takes a strong interest in applied music and to the student who may never have another course in the subject.

Several adjustments have been made in the required music course which we offer. With the gradual shifting of emphasis from one of practical classroom techniques to one of cultural values, the class hours have been lengthened and credit extended from two to five quarter hours. At the present time we are teaching two sections each quarter, the average enrollment being fifty-five students in each section. Segregation of over three hundred students a year into groups homogeneous according to musical background is impossible in an already crowded and complicated schedule. As a consequence, in each class we may have a large group with no background whatever; a similar group which has come from communities well equipped to give an appreciable amount of musical experience through the grades and high school; and a somewhat smaller group, which, in addition to good musical experience in the school, has had the advantages of private study for some years.

The problem at present, so far as the local situation is concerned, seems to be threefold: first, to determine what course content is going to prove of value to the average prospective teacher; second, to find a means of evaluating the musical background, or level of achievement, so that a starting point may be defined; third, to organize the work so that effective and efficient teaching may be done.

The changes which we have made have resulted in a situation somewhat better than existed when all students, regardless of interest, were required to learn what songs were practical for teaching purposes on the various grade levels and how to sing and teach them. We now spend approximately two hours per week for the full quarter in sight singing. The remaining three hours are about equally divided between musical elements such as sound production, organization of musical sound in major and minor scales and other basic musical patterns, key signatures, time and rhythm, notation, and so on; and a study of musical literature, composers, and general music history, largely through the usual methods used in appreciation classes.

Such an organization of materials necessarily results in confusion for the students. Relatively good progress is made in sight singing, although the heterogeneous grouping of students with varied background in one large class, with little opportunity for individual attention, is a decidedly bad factor of the work. For those who have had considerable music, the materials of music theory receive too much attention; for those who have never been exposed to

a variety of musical experiences, these materials offer a difficult hurdle, psychologically as well as intellectually. The same may be said of the appreciation portion of the course. For the average student the materials are of considerable value and interest, but for the two extremes the materials are either too advanced for comprehension or too simple to command sustained interest. In short, our course has evolved, temporarily, we hope, into a "sampler" course in which all students presumably benefit from *some* materials and few may benefit from *all*.

Another factor should be considered. As mentioned earlier, certain of the students enrolling for the course have been exempt from the requirement and allowed to elect either a more advanced course in music or one in another field because they have had a comparatively rich musical background. No scientific or established testing device was consistently used for the purpose of selecting those individuals until about three years ago, when we adopted the Strouse Music Test. During the past three years we have tested 774 students with this instrument, and have excused those whose raw score was 118 points out of a possible 163, or over. This score approximates the ninetieth percentile on the norms established by the publishers of the test, the Emporia (Kansas) State Teachers College. Further, the students who are exempt from our course, number about 10 per cent of those who enroll and take the test.

For our purpose, the Strouse test is as practical as any we have examined. A high degree of validity is claimed for it; the correlation of scores made by pupils on the Kwalwasser-Ruch Music Test and their scores on Form A of the Strouse test, the form which we have adopted, is .90. However, whether it truly measures the basic elements in music education or not, is a question. Assuming that there are certain subjective elements which are highly significant in music education—and we believe there are—it probably fails in its purpose; for we have few adequate testing instruments which attempt to evaluate subjective elements, for example in appreciation. The reliability coefficient (self-correlation) for college students is given by the publishers as $.90 \pm .01$.

The aspect of teaching efficiency even in those objective aspects which can be measured—that is, those elements of music theory which are informational in nature—is in itself a big problem. We have discovered that our large, unselected grouping of students decreases the efficiency greatly, even in these materials. As a matter of fact, we have found a comparatively small correlation coefficient between the scores of students in the Strouse test given at the beginning of the quarter and our own objective test on materials—similar items, but largely those taught during the quarter. This coefficient is only $.63 \pm .12$.

From the data collected in connection with this course, it is apparent that our primary concern should not be directed to the few who actively engage in some musical activity either as students or in postcollege years. By breaking down the total of 774 students who have been tested, into those groups who have participated in an organized musical activity in the institution, we discover two significant facts in addition to many lesser ones. First, those who elect to participate in music to the extent of playing in the band or orchestra, singing in the choir, studying voice, or taking piano lessons are already musically superior when they are tested. Second, the percentage of students who elect these activities is relatively small. A comparison by mean scores follows, together with the percentage of students participating in each class of activity.¹

¹ We hope to present a complete analysis of our data in the near future.

	<i>Mean Score</i>	<i>Per cent of 774 Students Tested</i>
All Tested Students.....	84.5	..
Piano Study.....	107.0	6.7
Vocal Music.....	104.0	6.2
Instrumental Music.....	112.0	11.8

At one time we were of the opinion that the content and procedure in the course in required music might affect the amount of participation in musical activity. To a certain extent this may be true, but observation has led us to believe that the small amount of technical training which an individual student may receive in his required course in music will not lead to an active participation in musical activity unless he has had previous experience, in which case his course work may have served to renew his interests.

We believe the following to be true: (1) The course as now organized is inefficient. (2) It doubtless lays too much emphasis on the acquisition of specific knowledge and techniques, rather than on the comprehension of general concepts of the materials and structure of music as an art. (3) The majority of our students would doubtless receive more lasting benefits from an intensive study of the functions of music than they do from the study of basic elements in musical structure. (4) The element of participation, that is, singing, should continue to receive as much time and attention as it does now.

One possible solution has presented itself. The course may be divided into two classifications. The first would consist of a three- or four-hour laboratory course in which there would be few outside assignments and in which the emphasis would be upon exposure to music, participation in music through singing, and learning about music through study of fundamental concepts of the organization of musical sound into an art form. This would be required of all freshman students; no attempt to grade according to the customary methods would be made, but a "satisfactory" or "unsatisfactory" classification would be used at the end of the quarter. The second course—probably a formal two- or three-hour course—would be required of music majors and minors and would be elective for all other students. It would include a more thorough study of strictly musical materials which are necessary for a continued study of music of later specialization in the field.

We do not feel that we have solved the problem of filling the musical needs of the prospective teacher by any means. However, the statistics which we have obtained through giving our tests will be placed in the hands of the research director and the results of his study will be presented to the curriculum committee when we are prepared to recommend a change. Before that time we hope to contact a representative group of music departments in teacher-training institutions in order to discover what the prevalent practices are in like schools. The problem is a highly significant one, we believe, particularly since the attitudes of the prospective teacher toward music will have so great an effect upon the attitudes of our future students.

TEACHER PREPARATION FROM THE TEACHER'S VIEWPOINT

IRVING WOLFE

Head, Department of Music, Peabody Teachers College, Nashville, Tennessee



IT IS A GENUINE pleasure for me to participate in the teacher-training section of this great Conference, first, because I regard teacher education as the master key to effective music education in the public schools; and, second, because I come as the spokesman of 564 alumni of 52 state teachers colleges, bringing their thoughtful criticisms concerning their college education for music teaching.

Having taught in a teachers college for fourteen years, I have learned to value the suggestions of students and alumni regarding the course-work and learning activities which constitute education for teaching. I remember the testimony of Frank Beach, then in his last year at Emporia, that his best ideas for the improvement of the training at Kansas State Teachers College had come from their graduates in the field. I recommend your own alumni as a fruitful and challenging source of guidance, if you are willing to reconsider the nature of your instructional effort or the emphases of the curriculum in your own institution.

The imperative need for our frequent and continuous contact with the practical problems of the field was brought out sharply by Estelle Mohr in one of the auxiliary studies supplementing the *National Survey of the Education of Teachers*. Mr. Mohr's study of the experience background of the music faculties in 30 teachers colleges revealed that *only one-third of the music instructors and almost none of the directors of departments have had any teaching experience below the college level*.² If that truly represents the background of our group, possibly we should interrupt our service as teachers of those who are to teach (I was tempted to say interrupt our blind leading of the blind), in order to make more certain acquaintance with music education in the flesh. I wonder if there could be any remote relationship between the possible inadequacy of our contacts with children in situations involving music learning and the frequency with which employers of our product recommend that greater emphasis in the training program be given to the study of psychology. For the present, while we are making plans to extend our experience in the public schools, let me suggest that we give ear to the suggestions of the graduates who are trying our theories.

The critical evaluations upon which this report is based constitute one portion of a survey completed in 1936, in which the coöperation of approximately 1,500 people made possible an analysis of the education of music teachers as provided by the state teachers colleges. Personal interview techniques were employed in obtaining evaluations from 67 alumni of 9 teachers colleges. By means of questionnaires, sources of data were extended to 497 additional alumni from a total of 52 colleges. This number represents half of the music graduates over the previous five-year period, and two-thirds of the state teachers colleges where a four-year preparation for music teaching was then available. Each graduate had taught from one to five years as a music teacher in the public schools. Consequently, his analysis and evaluation of the preparation for music teaching was based on the functional test of actual use. Further, he was in-

[National Conference, Los Angeles, 1940]

² Estelle E. Mohr, *A Study of Representative Courses in Music in Selected Teachers Colleges and Normal Schools*, p. 199. Unpublished Master's Thesis of Colorado State Teachers College, 1932.

formed that all evaluations and suggestions of change would be given to the director of music in his parent school.

Because of the brief amount of time allotted, no attempt has been made to present a complete report of any part of the survey. For our purposes I have selected topics which seemed most interesting and concerning which the suggestions of our graduates have appeared most helpful. We shall consider first one general picture of the music major, following which we shall turn to more analytical data concerning several of the traditional subjects within the major.

Graduates were given the opportunity to express their judgment concerning the emphasis given various divisions of their preparation for music teaching, such as applied music, conducting, material for instrumental music teaching, practice teaching in primary grades, etc. Twenty-four such divisions were judged as "Needed greater emphasis," "Was adequately treated," "Was over-emphasized," or "Was not included." This type of analysis reveals a rather widespread satisfaction with the emphasis given the study of harmony, history of music, and the professional courses in music teaching at the elementary grade level. In the case of several subjects, however, a larger percentage of the graduates indicated that greater emphasis was needed than judged the treatment to be adequate. This was true for conducting, for the study of methods, materials and practice teaching at the high school level, and for all phases of the instrumental program.

A more helpful type of recommendation than simply degree of emphasis resulted from various analytical studies within the subject fields.

Applied Music. Analyses of the preparation in applied music reveal a wide variation of practice. In six of the smaller music departments, fortunately, representing a small number of graduates, there is no requirement of applied study. In other institutions students are required to study at least one applied subject throughout the four-year period. More than one-fourth of the graduates did not present any solo performance in public during their period of college preparation. At the opposite extreme, another fourth gave a full recital program in at least one applied field. According to data supplied by department heads in the teachers colleges, there is a tendency toward more specific definition of entrance standards in the applied field and of minimum proficiency requirements at graduation. Reports from graduates of the previous five-year period, however, indicate that this tendency has not been carried very far. Eighteen per cent of the graduates had been tested for competence in piano, 13.6 per cent in voice and 10 per cent on some one orchestral instrument. Analysis of these data by colleges gave evidence of an established policy of competency requirements in but 7 of the 47 colleges for which this information was available. None of the graduates from 25 colleges reported any tests of competency.

About one-fourth of the graduates indicated that their training in voice was not sufficient for the needs of school music teaching. A slightly higher percentage did not have sufficient training in piano. A specific need in the latter field is that of improvising piano accompaniments for child songs. All but 5 of the 59 recent graduates whom I interviewed reported that this is a *frequent need* in their regular teaching activities.

Given the opportunity to recommend changes, either in the nature of the requirements or in the teaching of the various applied music subjects, by far the most frequent of the graduates' suggestions is that of requiring *more applied music study*. This recommendation was made by 173 alumni, more than one-third of the total number, as compared with 3 who suggested less applied music

study. Eighty-one recommended more study of orchestral and band instruments and 61 indicated a need for more definite preparation for the problems of *teaching* applied music. Specific needs here include "ways of starting beginners," "exercises for teaching," "corrective work," "voice placement," "acquaintance with teaching methods and teaching materials" and "practice teaching in applied music under supervision." These latter needs are more readily appreciated when it is known that two-thirds of the 500 graduates are now doing some private teaching in their present communities.

Harmony. Harmony is the one theory course found to be universally required. In analyzing this rather fundamental portion of the training curriculum, graduates made certain suggestions which we may well consider. The one outstanding criticism of the work in harmony is the lack of sufficient relationship between its theoretical study as an organized body of material and its functional application to musical situations and the practical problems of music teaching. A brief consideration of some of the analyses made and of specific suggestions offered by the graduates will help to clarify this point.

Seventy per cent of the graduates and a majority of the college instructors of harmony agree that the procedure most commonly used in harmony instruction is, first, an explanation or demonstration of the use of materials and the rules governing the same, followed by a certain amount of practice in a similar use of the material by the students. Too often this procedure results in a limited type of experience for the student. Writing practice exercises on the staff was the chief class activity for most of the graduates. More than one-third of the graduates reported that there had been no group singing of chords and harmonic progressions in class. Fifteen per cent did no playing at the keyboard and eighteen per cent reported no analysis of harmonic usage in music literature as part of their study of harmony. There is evidence here that the study of harmony may easily become an academic exercise of chord spellings and pattern imitations which may be correct enough according to rules of good writing, but unfortunately lacking in musical meaning. Where harmony is largely a drill in *writing* it tends to become compartmentalized for the student, an activity almost wholly unrelated to the experiences which he senses daily as being musically significant.

Specific comments by several of the graduates may be helpful here.

"It all seemed so apart from anything else. It should be correlated with something we know. There should be less of the rather impossible, unrelated things. We need more keyboard work, more use of school songs."

"I've come to the conclusion that most of my college harmony was just musical bookkeeping; too much writing by rules and too little use of ear. We should have more ear training and keyboard harmony."

"I think there should be more ear training. I can figure for anything theoretically, but I wish I had had a little more help in hearing."

"Use material common to school music. No use studying something one can't apply or can't even relate to that to be used."

"Make it a study that is not just used in a harmony class but applicable in every other music study."

"Singing it more would help, because you use it that way. Songs should be harmonized at the piano at sight. That's the way we have to use it."

More than one-third of the 437 suggestions which graduates offered as a means of making the study of harmony more effective in preparing the student for school music teaching were recommendations for more extensive use of harmony *at the piano*. And yet, activities such as practice in using common chordal material at the piano, improvising accompaniments to melodies and transposing simple music, which the graduates indicate are of the *highest* value,

receive but little emphasis according to instructors' analyses of their own harmony instruction. These young people do not want *more* harmony. They are more satisfied with the degree of emphasis in this subject than in any other. What they *do* want is a thoroughgoing acquaintance with harmonic materials that is *functional* in character. In the light of these analyses, possibly some adjustment of our objectives and of our instructional emphases in harmony would be constructive.

Conducting. More than half of the 563 graduates judge their own preparation in conducting as inadequate for the needs of music teaching. Nearly every recommendation made involves the provision of opportunities for practical experience through which conducting skill may be developed. Time permits but one verbatim suggestion on this point:

"Permit the student director to pursue to a finish some orchestral work or group of songs that he has prepared to teach. The method of occasional appearance before an organization is not satisfactory to the music student."

It is not necessary to say that in many teacher-training situations it is quite impossible to provide such desirable opportunities for each student, though without doubt such experience would definitely strengthen his preparation for teaching.

Orchestral Instruments Study. Nine-tenths of the graduates had studied orchestral instruments to some extent in the teachers colleges; for many of them, however, their preparation in this field was inadequate. More than half of the graduates recommended a more extended experience, including practice on several of the principal instruments. Fifty-seven per cent of the graduates have taught some instrumental music since graduation. They point out the need for at least a minimum working familiarity with the different instruments in order to make possible the effective teaching of beginners. In view of these recommendations, it seems advisable to determine the extent of the playing experience for the prospective teacher on the basis of minimum proficiency requirements rather than hours of credit.

Music Education Courses. Evaluating their preparation in terms of acquaintance with teaching materials, graduates expressed a fair degree of satisfaction regarding the traditional materials, particularly those dealing with the elementary grades. They recommended, however, a more extensive acquaintance with materials for all instrumental instruction, with selections for solos and ensembles, both vocal and instrumental, for boys glee club, for mixed chorus a cappella, and for class piano methods.

Offering suggestions for improvement of the work taken in music methods, the recommendation expressed most frequently by graduates was that the opportunities for observing actual music teaching in the classroom during the study of methods be increased. 106 of the graduates reported having had no observation experience in connection with methods study. Commenting on the difficulty of relating the theory of music teaching as it was presented to the problems of the real situation, one graduate wrote:

"I should like a course in which some point is introduced and studied and then put into actual practice. The theory presented in methods courses I took was so far out of range of my experience and so ideal that I failed to appreciate the value of the courses."

Complaint against a study of methods based largely on the ideal learning situation was expressed by 100 graduates. Typical of their comments is the following:

"All of the situations are too idealistically presented. I felt at a loss when I came face to face with the actual situations. The methods courses are helpful but are not adequate for the type of school in which one gets his experience. I found the methods impractical to a great extent."

To offset this fault, graduates recommend definite preparation for music teaching in less ideal situations, in small sized schools having had only a limited program of music activities and having a minimum of equipment.

Analyzing their own difficulties in the practice teaching experience, graduates listed four main types of problems. In order of frequency of mention they are: (1) Problems of groups motivation and interest, including discipline. (2) Problems caused by insufficient acquaintance with the ability of groups at different grade levels. (3) Lack of faith in one's own ability to handle the situation. (4) The individual's status as a *student-teacher*. Graduates' general suggestions for improvement in the practice experience included: (1) More helpful supervision by the critic. (2) More opportunities to observe the teaching of the critic and of fellow students in training. (3) More extensive and more diversified practice experience. (4) More complete responsibility in at least part of the teaching.

We have been considering the reactions of our alumni to their preparation for teaching. One is tempted to suggest that the alumni teachers and the college instructors occasionally exchange places for a short time. The result might be a more effective preparation of those who are to serve our communities as teachers of music.



CAN STUDENT SELECTION BE JUSTIFIED ON THE BASIS OF DEMONSTRATED TEACHING ABILITY?

LOWELL M. TILSON

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IF THE ANSWER to this question should be made in the negative, it would then be necessary to discuss some of the qualities that should be taken into consideration in selecting students for training as music teachers. It seems to me that a good approach to the question, therefore, would be a discussion of all of the desirable traits for candidates for the music supervisor's curriculum (including teaching ability), followed later by an answer to the question suggested in the title of this address. In other words, teaching ability should be thought of in relation to all other traits which should be possessed by a good candidate for the music teaching profession.

There are at least four traits that should be investigated in the case of each student who wishes to enter the curriculum leading to a license to teach music in the public schools. These are: (1) The student's native musical capacity, (2) his general intelligence, (3) scholarship in the special field as well as the general, and (4) his teaching ability. It is evident that some of these traits can be discerned at one period during the student's training, and some at another. That is, they cannot all be evaluated at the beginning of the student's training period.

It seems logical to place native musical capacity at the head of the list; because no matter how intelligent the student may be, how much he knows about music, or how much teaching ability he may possess, unless he be fairly well endowed with native musical capacity he can never hope to succeed as a teacher or supervisor of music. Another reason that talent logically comes at the head of the list is that it can be evaluated before training begins. Thus,

[National Conference, Los Angeles, 1940]

¹ Retired, 1940.

the talent tests may be given at the very beginning of the student's freshman year. If these tests are given as carefully as they should be, they are far more valid and reliable than most teachers give them credit for being. The predictive value of the Seashore talent tests is very high if they are given a fair chance. By a fair chance, I mean not simply giving them once, but over and over again until the student has had a chance to do his best. It is not my purpose to go into the details of test-giving, but I do want to say that I would place no confidence whatsoever in results the first time the test was given to a group of students. The first test should be considered as a practice test to show the student how to take it. It should then be repeated until the students at various levels of intelligence have had a chance to do their best, and the highest score then recorded.

Of course, before one can begin to select students on the basis of such tests, a performance ability level will have to be established up to which the student should measure if he is to be accepted on a curriculum leading to a license to teach music in the schools. This means that the talent tests should be given to entering students over a period of years. The results of these tests will have to be compared with the musical performance of the students during their four-year course and a norm fixed. It is then easy to establish a score up to which students should measure if they are to be accepted.

It would seem that a student's native capacity in auditory and visual time reaction would have a rather close relation to his musical performance. Most writers in the field of general education and music education seem to take this for granted. If this were true, such tests could well be added to the talent tests to make the prediction still more accurate. However, at the Indiana State Teachers College, we have just completed a study of these time reaction tests and find that they have no predictive value for musical performance. That is, students with the slowest time reaction have just as good a chance to succeed in musical performance as students with the quickest time reaction.

We have found that among students of average musical talent, music performance is influenced as much by intelligence as it is by talent. That is, no matter what the talent is, unless there is a fair degree of intelligence the student will not succeed in musical performance. No advice to students given alone upon the basis of music talent is justified. For instance, we have students whose music talent scores are in the upper quarter, who make failing grades in music because their psychological ratings are too low. It is necessary to take both of these traits into consideration if we are to try to select students for music education.

At the Indiana State Teachers College we have kept a record of the music talent scores, psychological ratings and grades in musical performance of all students who have entered the music curriculum since 1924. We have made a thorough study of all students covering a fourteen-year period of this time. Of all the students who entered during this fourteen-year period whose talent and intelligence scores were in the lowest quarter, not a single student ever made a grade above the median. On the other hand, 75 per cent of students with scores in the upper quarter made grades above the median. The average scholarship index in music for the students whose music talent and intelligence scores are in the lowest quarter is 43, while that for those in the highest quarter is 91. An index of 43 is too low to permit the student to enter the laboratory school to get his practice teaching. Since these scores are available in the first term of the freshman year, there is no excuse for not advising those in the lowest quarter to withdraw from the music supervisor's course.

All we know about those with higher scores is that they have a chance to succeed. We do not know that they *will* succeed because there are so many other factors that enter into the making of a good music supervisor. We know nothing yet about their teaching ability or personality, and we do not know what their scholarship will be by the end of the fourth year.

By scholarship, we mean not only the student's knowledge of the subject matter, but his ability as a musical performer. While these are things that cannot be determined as early as talent and intelligence, yet there is, of course, a very close relationship between them. However, we cannot say definitely that all those students with higher talent and intelligence scores will acquire high scholarship. We must wait for that until the student can show what he is willing to do with the capacities with which he is endowed. So that if scholarship is to be used as one of the means of selecting students, the selection would have to be made later in the student's school career.

There is not much opportunity to determine the teaching ability of a student before his senior year, when he takes his practice teaching. Then, if teaching ability alone were used as a means of selecting students, the selection would have to be made after the student had spent most of his four years in preparation. As we stated earlier, teaching ability will not make a music teacher out of a student who has little or no musical talent.

Up until the present time, all students who were graduated from the Indiana State Teachers College were given a license to teach. Lack of teaching ability as demonstrated in the practice teaching work rarely prevented a student from graduation with a license if his scholarship were high enough. The only selection as far as music students were concerned was made in the freshman year, on the basis of talent and intelligence tests and grades in ear training and sight singing. This selection often results in preventing as much as a fourth of the freshman class from continuing with the music supervisor's curriculum. Most of those who do continue (except those who are caught by low scholarship indexes), finally graduate with teaching licenses regardless of any lack of demonstrated teaching ability because there has been no other way to graduate students except with licenses. However, commencing next year, our college will graduate students from liberal arts courses without teaching licenses if they do not show teaching ability. This will permit us to make an additional selection of students in the senior year on the basis of teaching ability.

It will be seen that if teaching ability only were used for student selection, the selection could not be made until the senior year. It is also quite possible for a student to possess excellent teaching ability and not be sufficiently endowed with native musical capacity to enable him to become a teacher or even a performer of music. It should, therefore, be said that teaching ability should be used as a final check before the student is permitted to become a teacher. If the question for discussion is "Can student selection be justified on the basis of demonstrated teaching ability alone?" then the answer is "No."

To summarize during the first term of the freshman year, students who do not have the talent or intelligence to make music teachers should be asked to withdraw. During the sophomore and junior years those who have been permitted to remain, and who have not made the most of their talent and intelligence by developing a certain degree of scholarship, should be dropped. Those who have sufficient scholarship to be permitted to graduate, but who have not demonstrated teaching ability, should be given a liberal arts diploma without a license to teach. Those who remain after all this selection should be able to assist greatly in raising the standard of public school music in America.

I heartily agree with Karl W. Gehrken of Oberlin that these students who have survived should then be required to take an additional year of training, making a five-year course in all, before they are trusted with the important task of guiding the musical progress of the boys and girls in our public schools.



PROFESSIONAL TRAINING IN MUSIC—IN A CONSERVATORY

ADA BICKING

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A PANORAMA of the traditions, present policies and future trends of a conservatory wherein the professional training receives emphasis, plus the several practical questions suggested by the chairman, Dr. Earl V. Moore, form the basis for discussion at this time.

Glancing backward momentarily, I wish to remind you that the Boston Conservatory of Music, born one hundred six years ago, was perhaps the first institution in the United States organized for the purpose of providing professional training for students of music. The faculty members were personalities of authority and renown, who had received their training in European music centers at the feet of great masters. They were outstanding artists and able teachers.

Other conservatories were organized in close proximity. For the most part, they followed the same general policy of providing individual instruction in applied music for students of great talent and potentialities. In these private schools, students elected their own courses. Subsequently, the courses of study were augmented and elaborated to include music theory, sight reading, harmony, counterpoint, composition, etc. Limited requirements of academic, educational and other cultural subjects were made. Any additional study outside the field of music was not considered obligatory, but could be taken *ad libitum*.

Today there remain the traditional differences of emphasis between the conservatory, and the college and university—the conservatory requiring the maximum in music and the minimum in academic subjects, and the college and university requiring the maximum in the academic fields and the minimum in music; yet these different types of institutions hold many requirements in common.

There are three types of students who matriculate in the conservatory: (1) those who are concerned with music and music instruction, primarily from the cultural approach; (2) those who wish to be trained in a specialized field such as concert, opera, oratorio and church music, radio, orchestra, band, etc.; (3) those who wish to pursue the teaching profession as private or studio teachers, or as teachers of applied music and theoretical subjects in college or conservatory, or in the field of school music.

Students who elect to study in a conservatory are usually of the impression that a conservatory faculty provides a wider choice of artist teachers in applied music than the college or university. There is still a feeling on the part of many of our most talented students, even with situations that seem almost formidable, that they might be able to qualify for a place in the artistic or professional world; but if they cannot reach that goal, the music education field must suffice. However, there are more and more of these talented students

working toward baccalaureate degrees who are convinced that they can attain their full professional stature in the school teaching field, and that they can have happiness and complete satisfaction therein.

The problems which confront the conservatory in setting up curricula for the training of teachers are not peculiar to that type of institution. Administrators are constantly aware of the fact that there is no growth without change. Courses of study must always be made which will fit the greatest number of situations, which will anticipate, insofar as is humanly possible, the needs and educational requirements of the schools of tomorrow, and which will fulfill the demands of the various state departments of education. Above all, students in training must be prepared to meet new situations which they will find inevitably, and that cannot be anticipated. They must have acquired a high degree of musicianship and a general knowledge of subject matter; but certain it is, they must be taught to think creatively.

Conservatories, colleges and universities are generally agreed that in the training of students there must be a balance maintained between scholarly achievements and professional attainments. However, the individual institutions should be privileged to hold some differentiations and to place the emphasis upon courses they regard as important, and which they are best equipped to offer.

Fortunately, there are regulations, standards and content of courses set up by the National Association of Schools of Music and other accrediting agencies which offer sufficient compromise, acceptable to all those upon whom the responsibility of decision must rest. Students usually accept the prescribed courses of study with no question and in good faith. They have no other alternative; however, practice teaching, with many of them, is the bone of contention. It might be interesting to know that the Indiana State Department of Education requires a minimum of eighteen hours of observation and thirty-six hours of actual participation, making a total of fifty-four hours, as against ninety hours required by Jordan Conservatory. Graduates or teachers in service usually acknowledge that this rather heavy course requirement was their saving grace during their initial year of teaching.

Regarding school budgets, records show that these are not being greatly increased, but paradoxically, boards of education are being confronted with new and heavy demands upon the budgets for the purchase of more elaborate and exceedingly expensive apparatus and materials. Where there was once an apathy toward the modern scientific inventions such as the phonograph and radio, taboo in many school systems only a few years ago, they are now a necessary and integral part of the school equipment and hold an important place in the daily educational program. Popular demands have always been the means of bringing about the change of emphasis, elaboration of curricula, revised content of courses and more modern equipment.

There are always new forces demanding our attention, appraisal and adoption. There is no doubt in anyone's mind but that the radio is the greatest single force in life and education today, although the newspapers and magazines combined may hold a slight margin. Radio touches more people more hours of the day than any other individual thing ever invented. It is the voice of people reaching out to all human beings simultaneously. Radio is now the international means of communication and must be reckoned with by every individual. It is indispensable in American life, and we must learn to live with this new invention; just as we have learned to live with the automobile, telephone, all sorts of electrical equipment, plus the many other mechanical appar-

tenances which have become so very commonplace. What television will bring, we have yet to see.

Conservatories realizing the importance of the new challenge are trying to solve this serious problem as practically and at the same time, expertly, as it is possible to deal with new situations. Courses of study in radio are being offered in radio workshops in nearly every highly organized professional school. The courses include the training and development of the singing voice, speaking voice, radio speech, and voice dramatics. Analyses of voice quality, color, power, breath control and tempi are being made by the many scientific tests now available for that purpose. Correct pronunciation and faultless diction are demanded. As for the announcer, the voice must be trained, but he must also pursue courses in script writing, advertising, promotion and continuity. Engineering problems, too, must be reckoned with in a general way. These academic and scientific courses are offered in conjunction with the members of the local radio station staff and the affiliated liberal arts college faculty. This new field is offering a challenge to all teachers of singing and of speech. Courses also include correct presentation of all types of instruments which provide training for the instrumentalist in radio performance. And on and on it goes.

Only a little while ago, one would not have imagined that supervisors and special teachers would be finding themselves confronted with the necessity of microphone appearances, writing outlines for special subjects and broadcasting all sorts of music and dramatic programs, but this is true. There are also teachers searching for courses of instruction in the methods of receiving the broadcast educational programs, who wish information and help as to how radio instruction can be subsequently integrated or correlated with the student program.

And now, in regard to the specifications demanded for candidates, made by superintendents and other hiring officers. Human nature remains practically the same. One thing is certain: many of them expect to engage an individual of superhuman intelligence and a musical genius for a minimum wage. They do not always come that way. Qualify, if you can, for a position in a small town according to the following specifications: "The candidate must be an unusually fine musician and artist, since he must appear in public recitals; he must have a good academic background; he must use refined English since he will find it necessary to speak at parent-teacher meetings, luncheon clubs and upon community programs; he must have great enthusiasm about his teaching and comprehend the responsibility his position carries; he must have strong personality, be attractive physically, careful in dress and of irreproachable moral habits."

My reaction to these demands was that the superintendent had committed to memory the top level of a teachers' agency questionnaire. It reminded me also of the "Qualifications of a Teacher" printed in a Godey's magazine in the year 1850, copies of which have been pretty generally distributed recently and which you perhaps have seen. In contrast to the above, another superintendent wished a "good musician with strong personality and common sense." He wanted a man who was "interested in kids, who knew his stuff and could put it over."

Requests being made for conservatory graduates show that there is more and more demand for men in the instrumental fields. The larger school units engage specialists in all divisions of music; and, by the way, I read recently that there were more than thirty different phases of school music being taught

in some of our public high schools. In smaller units and in county programs, emphasis is being placed upon instrumental music, with the band man the first to be engaged and the vocal teacher following. Often the regular classroom teachers must teach the music in the grades with the help of the band director.

How gratifying it is to hear the reports of young graduates. In schools with 130 students enrolled, 100 play in the band. In others, children and parents gather together, learn the same repertoire and blend their voices in song. Music education is reaching out and developing a music-conscious American youth. More has been done in the last twenty-five years in this country than in many times that number of years previously.

Those of us who have been associated with this field of endeavor have found that each year has not only lavished its promises, but also its achievements, upon the school music education program and has awakened in all of us a burning desire to dream dreams, for dreams are not without meaning—rather they are memory and prophecy combined. It is for the training schools so to stir the imagination of those in training that the morrow may bring forth new purposes, and the day after, far greater achievements than we have ever known or dared to dream.



PRESENT STATUS OF MUSIC REQUIREMENTS FOR CERTIFICATION OF GRADE TEACHERS IN THE SOUTHERN STATES

Report of a Special Committee of the Southern Conference for Music Education

THE COMMITTEE, through its membership and through the coöperation of others, made an investigation in 1939 regarding the requirements of state departments of education and colleges with reference to the preparation in music of grade school teachers. Eight state departments in the southern area reported requirements for certification as follows:

<i>Louisiana</i>	12 semester hours (formerly 6 hours)
<i>Virginia</i>	6 semester hours
<i>West Virginia</i>	4 semester hours for normal certification 6 semester hours for elementary
<i>Florida</i>	4 semester hours
<i>Kentucky</i>	2 semester hours for two-year students 4 semester hours for four-year students
<i>North Carolina</i>	3 semester hours
<i>Tennessee</i>	6 quarter hours
<i>Alabama</i>	2 semester hours (Report of 1937; no report for 1939)

No state department requirements were indicated for Maryland, South Carolina and Georgia. No report was received from Mississippi or the District of Columbia.

The reports regarding the college requirements supplied the following information:

North Carolina—of the 14 colleges investigated, the music requirements of six exceeded the requirement of the state department of education.

South Carolina—one of the 8 colleges investigated requires music for

students who expect to receive certificates as primary and grammar grade teachers.

Virginia—report received from one college only, indicating 6 quarter hours of music required.

Georgia—Georgia State College for Women is the only school in the university system of Georgia requiring elementary teachers to take two courses in music, this being cut to one by the education department. South Georgia Teachers College gives a normal diploma, with one course required in music. B.S. in Education of elementary teachers requires two courses in music. B.S. in Education of high school teachers requires one course.

Maryland—four state teachers colleges investigated offer from $9\frac{1}{2}$ to $11\frac{1}{2}$ semester hours in music, but do not indicate how much is required, with one exception: Each student receiving the B.S. degree must (1) be able to play a melody at sight on the piano; and (2) be able to work out for himself and play a simple accompaniment for songs of the "community" type.

Tennessee—Colleges coöperate with the state department of education.

No definite report was received from the colleges in the other states of the southern area.

Judging from the reports of the colleges, they seem to coöperate with the state requirements. It is evident that better results are obtained when the requirements in music for grade school teachers are established by the state departments rather than dependent upon the action of the colleges.

As a result of this investigation, a communication was addressed to the state departments of certification in the southern area as follows:

"A resolution adopted by the Southern Conference for Music Education recommends to the departments of education of each state that requirements for credit in music for all grade teachers' certificates be set up. The following is suggested as a minimum standard: Courses in music reading, song singing and methods of music teaching in the grades, to the amount of at least 4 semester hours for teachers of primary grades, and 6 semester hours for teachers of grammar grades.

"On behalf of the Southern Conference for Music Education, we ask you to consider this recommendation, at least to the extent of requiring music credit for certification of grade teachers. We feel that it is not sufficient for the colleges to make the requirements, but that minimum standards should be established by the state department.

"We are supplying for your information a summary of the report of our committee's investigation. Several of the states now indicate requirement of some music. We trust that in the states where requirements are insufficient, the minimum standards can be raised and that all state departments will recognize the need for establishing music requirements in connection with the certification of grade teachers." (Signed by the committee.¹)

¹ Committee on Music Requirements for Certification of Grade Teachers, Southern Conference for Music Education—Virginia E. Smith (chairman), supervisor of music, Roanoke Rapids, N. C.; Lillian Brousseau, Washington, D. C.; Sadie Phipps, Florida State College, Tallahassee; Anna Carstens, Georgia State College for Women, Milledgeville; R. E. Jagers, State Department of Education, Frankfort, Ky.; Ralph R. Pottle, director of music, Southeastern Louisiana College, Hammond; Margaret H. Black, Maryland State Teachers College, Salisbury; Mrs. John T. Caldwell, State Department of Education, Jackson, Miss.; H. Hugh Altwater, Women's College, University of North Carolina, Greensboro; Clara McCauley, supervisor of music, Knoxville, Tenn.; Marie Boette, West Virginia Wesleyan College, Buckhannon; Paul H. Ensrud, Newberry College, Newberry, S. C.; Nina R. Swann, Richmond, Va.; Ruth M. Spencer, Montgomery, Ala.

SOME REASONS WHY MUSIC SHOULD BE REQUIRED BY STATE DEPARTMENTS
FOR THE CERTIFICATION OF ALL ELEMENTARY TEACHERS

(1) If the state department sets up the standards, the colleges will provide courses to meet the requirements of the state department of certification.

(2) In answer to the question, "Should the grade teachers in a city system teach their music classes—or is it more satisfactory to have someone specially trained in music to teach all the music in the grades?" the Committee offers these statements:

(a) We do not favor formal programs with a few minutes devoted entirely to one subject and a few minutes to another. We now have integrated programs through which we have better opportunity to provide life situations, with all subjects brought together along one line of thought. The classroom teacher needs to be prepared to teach music in order to correlate it with her work. Music is one of the best subjects to create interest and tie together all school activities.

(b) It has been demonstrated that grade teachers can successfully teach their own music. For example, of the twenty-seven teachers in the first four grades of Roanoke Rapids (N. C.) schools, only one exchange is required because of a teacher's inability to sing well enough to teach music. It is pointed out that poor teachers of music (in the grades) often also are poor teachers of other subjects. (Note: It is necessary to have more training for teachers in fifth grade and above than for teachers below the fifth, because they need to teach music with more than one part *i.e.*, two or three-part songs.)

(c) Even though a teacher is located in a school system which does not require that she teach music, preparation in music will be to her advantage. Good music should be a part of the teacher's background, just as should good literature. Understanding and appreciation of music, listening to good music, or taking part in choral groups or other musical activities—all prove beneficial to the teacher.

Further, even though the teacher is not required to teach music, she should have sufficient training so that when the music teacher is not in the room, she can at least sing with the children in their home room programs, be able to listen intelligently to the music heard (records, radio, etc.), and thus be interested in what the children are doing in music, as well as be able to supplement the music teacher's work with additional listening lessons and other projects which may be correlated with subjects such as English, social studies, art and physical education. Then it will not be necessary for a teacher to say, "My group wants to sing in the room occasionally, but I can't even start them and must depend on a student." How much better it is when the teacher can maintain her position of leadership in music as well as in other phases of the schoolroom work. Again, if teachers teach their own music under the direction of a music supervisor, there is opportunity to have a more varied and more interesting program.

(3) It is especially important that teachers in the rural schools should have music as one of the requirements for certification, for certainly, rural children should have the benefit of music instruction as well as the children in city systems. Here it is even more necessary that the classroom teachers be able to teach music because most of the rural schools are unable to afford an extra or special teacher for music, and in most cases, there is no state or county music supervision.

It seems very important that requirements be established by the state department, since "where definite music requirements are not made for certification, the extent and value of the teacher's training school work depends mainly on the interest taken in the subject by those at the head of such schools."³

³ *Thirty-fifth Yearbook of the National Society for the Study of Education*, Chap. XVII. A Music Program for Rural Schools. Pt. II, Music Education. Marguerite V. Hood.



RESOLUTION

[NOTE: The following resolution was adopted by the elementary discussion group of the Southern Conference for Music Education, Louisville, Kentucky, March 8, 1939. Joy Mendes was chairman of the group.]

WHEREAS, the study of the Committee on Elementary Music: Its Practice and Needs, of the Southern Conference for Music Education, has shown that the most urgent need is for musically better-trained grade teachers, and

WHEREAS, at the 1937 meeting of the Southern Conference a resolution was passed recommending a minimum of four semester hours for teachers of primary grades, and six semester hours for teachers of grammar grades; therefore, be it

Resolved, That we go on record as in favor of the above, and that we ask the incoming president of the Southern Conference for Music Education to set in operation in each state, machinery for following up this work and contacting state boards of education.

SIGNIFICANT TRENDS IN SCHOOL MUSIC EDUCATION IN CATHOLIC TEACHER-TRAINING INSTITUTIONS

SISTER M. BONAGRATIA, O. S. F.

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RECENTLY A SURVEY was made for the purpose of studying the curricula of the music departments of Catholic teacher-training institutions. This study embraced schools located in several sections of the country, in which teachers are prepared for various diocesan school systems. From the questionnaires returned, it is to be remarked that the first step in teacher preparation is a study of the child-voice and its correct handling. The result to be desired in vocal work is a fine tone quality, the inspiration for which is a trained musical mind. Children should be taught to create a beautiful tone, to which they are extremely sensitive. To help the child develop and build his natural love of beautiful tone is the grade teacher's primary aim. Thus, the necessity of a course in vocal production in the teacher-training school—a course which provides exercise in the singing of all the vowels and the consonants with properly controlled breath, culminating in beautiful, resonant tone production. The teacher must be a worthy model—the inspiration for the creation of a tone of great musical beauty. In a large majority of Catholic teacher-training institutions at the present time, the initial course is one in vocal production.

The literature of school music abounds in a wealth of material resulting from man's creative power. The folk song exemplifies the laws of nature,

[North Central Conference, Detroit, 1939]

which are its norm and inspiration. In the songs of any people, one can find the peaceful repetition of years with their perennial freshness; the undulating sequence of the seasons where the divergent claims of unity and those of variety mingle in gracious accord. In these songs we find the inverted reflection of nature. As the inverted face and form are mirrored in the fathomless depths of still, quiet waters, so in the folk song and in the secular art song is found the natural law of inversion, by means of which melodies are coördinated and embellished. There is playful imitation also—the response of the hills, which answers the voice from hollow valleys.

As the folk song and the art song are the material incorporated in the music program of the schools, educators of today manifest a wise choice in including in the curricula of teacher-training institutions, courses in sight reading, theory, musical analysis, interpretation and appreciation, as well as in the history of music. The aforesaid survey shows that this means of correlation is the one being followed in the study of song in the classes for young teachers. Nor is the training of the ear being excluded; this phase of study is of paramount importance. For the prospective teacher it seems to be the most difficult problem of her music classes—one which should be mastered if her future pupils are to develop the power of auditory imagery, a power indispensable to the child if he is to become musical. So, at the present time intensive work is being done in this regard, as an outgrowth of the study of the music prescribed by school music syllabi.

Method is being given the necessary attention. Our survey shows that not only are students of Catholic teacher-training institutions being told how to teach; they are being shown how. Opportunities are being afforded for the observation of music teaching done by very efficient teachers. In turn, student teachers prepare, under the direction of the experienced teacher, lesson plans which are actually applied with groups of children, after which a seminar is held, the object of which is constructive criticism.

A movement, more or less universal, to include Gregorian music in the program of training schools, has been noted with much satisfaction. It is in the character of religious art that music breathes its sweetest notes. When man can no longer conceive words to give voice to his ardent fervor, he finds in song a more perfect form of prayer. The truth of this statement is evidenced in the extant composition of the fourth century known as the *Ambrosian Gloria*. Here we can trace at the ends of phrases a soaring jubilus of pure melody where the exultation of the composer could no longer restrain itself within the bounds of speech. Gregorian music is indeed beautiful; it possesses at once simplicity and dignity, thus conforming to the demands of truly great art. In the simple motif of a vesper hymn, Palestrina and Vittoria found subject matter for their immortal polyphonic works of intrinsic loveliness. Recognizing the unique place which Gregorian music occupies in the world of music, Catholic educators are being prepared to pass on to their pupils this celestial heritage. Courses in chant are being conducted for large numbers of teachers in training. Thus, they are being made acquainted with the notation, the rhythm, and the correct interpretation of this most pure form of musical expression. In Catholic teacher-training institutions there is much opportunity for the practical application of the principles governing Gregorian music.

The canonical year of novitiate is the time when many prospective teachers are being given a thorough course in the elementary principles of chant. This quite coincides with the training of the novice, for the essential note of Gregorian music is that of spirituality which urges to nobler endeavor. The

Church has ever recognized the kinship which exists between song and worship. She fostered this music in all the virginal simplicity of its first utterance amidst the studious quiet of her monasteries. She still maintains that melody can voice the most sublime affections of the human soul. She has sanctified the art of music by associating it intimately with the sacred mysteries of the altar, employing song to vivify her Liturgy, and again, to add solemnity and devotion to her official ceremonies. Most appropriate it is that religious superiors are putting forth every effort to have the younger members—the novices—learn and appreciate the chant.

Very worthy of comment is a plan carried out by many congregations in the field of school music. Prospective teachers who have had previous training and who show sufficient talent are being trained in instrumental work with a view to carrying on this work in the schools. Many elementary schools begin with rhythm orchestras in the primary grades. This project is readily included in the general plan of instruction for teachers and is the seed from which school orchestras spring. These groups must be prepared by teachers who have had a broad musical experience and training. If music is to be really successful in a school, it is essential that it be directed by a musically trained teacher possessing an appreciative understanding of music and education.

The music supervisor is finding an important place in the system. According to our findings, musicians who have distinguished themselves over years of teaching by splendid pedagogy and fine musicianship are directing the music teaching in many systems. Their duty is principally to discover the difficulties of the regular class teacher, and to find ways and means for the accomplishment of the course of study. Fine coöperation between the teacher-training institutions and the music supervisor is meeting with a high degree of success at the present time.

It will perhaps be of interest to know something of the efforts, not of a single teacher-training school in the preparation of its teachers in the field of school music, but of a diocesan system. The Archdiocese of Philadelphia includes in its system a Diocesan Teachers College, where extension work is carried on. For several successive years courses in school music were conducted for teachers in service. These courses embraced voice production, sight reading and ear training, as well as appreciation and methods. Gregorian chant was also placed on the schedule.

In the methods classes, the syllabus of the separate grades was worked out in detail with the student teachers. The students consisted of Sisters of all the communities teaching in Philadelphia; the teachers were selected from these same communities. While the syllabus was being introduced in the schools, members of the teaching staff visited the schools to assist the teachers. In these visits the music teachers came to know the schools, and, where they found the work exceptional, groups of children were used in the following classes for demonstration. It might be well to note that the music teachers of the Diocesan Teachers College were appointed as a committee which met weekly to discuss plans and problems.

Each community is responsible for the training of its own members in the field of music during the summer sessions. In some of the summer classes, the teaching was done exclusively with children; this gave the students an opportunity for observation. Many difficulties were solved in this way. This class was supplemented by a round table discussion which took place later. In each instance the classes in observation and discussion were attended by students who had previously had school music methods. The program was

arranged so that related subjects—religion, language, and art—were correlated. It is encouraging to know that more than nine hundred religious teachers in the system have pursued courses in school music—courses in preparation for the handling of the music syllabus used in the schools. They have been given a working knowledge of the subject to be taught, with its proper pedagogical and psychological approach.

It is undoubtedly true that the ideal way to educate a child is to study his natural impulses and transform them so that they produce the best possible results. The child is naturally interested in and responds readily to music. It opens to him avenues for experience and activity of a cultural type. It is a remedy against the materialistic tendencies of the age. It is an aid in becoming socially efficient. It affords a means by which knowledge taken into the mind is incorporated with life; the preparation for which, through a sound philosophy of education, will produce a virtuous, useful, and happy individual.

Music, to produce these results in the child, must be an essential part of the teacher's equipment, a feature of her formal training. For this reason, Catholic teacher-training institutions have included courses in their teaching schedules which will help the teachers to become musical personalities. A well-rounded program in these schools is necessary if our children are to come to their rightful inheritance: a love for, and an intelligent participation in music.



GRADUATE STUDY IN MUSIC EDUCATION

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ABOUT TWENTY YEARS AGO the Music Education Research Council was projected and launched by a small group of us who felt that there was great need for a more careful and more lengthy study of certain large problems of music education than could be attempted by the Conference as a whole. Two of the problems that came up for discussion almost immediately were (1) the need for some sort of a standard course of study for the first eight grades, and (2) the desirability of longer and better courses for prospective music supervisors, and the question of what should be the content of such courses.

I happened to be the Council member who was chosen as chairman of the subcommittee which was appointed to make a study of the whole matter of educating the music supervisor. After a little thought, I proposed to the Council that the committee be directed to work along two lines: (1) To ascertain which institutions were offering training courses for supervisors of music and what the length and content of these courses was at that time. (2) To ascertain what kind of training the prospective music supervisor needed to fit himself most adequately for his work in the schools. I also asked the Council to authorize the committee to assume that the proposed new course would be four years in length, culminating in a degree. There was considerable opposition to this proposal, for most courses were at that time only two years in length, and several members of the Council who were connected with colleges and universities that offered these shorter courses were dubious as to the attitude of their institutions toward requiring four years of training for the music supervisor. As a matter of fact, I was dubious about the attitude of my own institution, but I had by that time made up my mind that music in

the public schools was enormously important and that a fine teacher could not be turned out in less than four years. So, in company with several other Council members, I pushed hard for a four-year course, and the Council, after a great deal of discussion, authorized the committee to proceed along that line.

Through the United States Bureau of Education a questionnaire was sent out, and you would be shocked to know how meager and inconsequential the requirements were for graduation from most of the courses, many of which required only one year of study. Please bear in mind the fact that this was less than twenty years ago.

In making its investigation into the needs of the prospective music educator, the committee threw tradition—and some people thought discretion also—to the winds and posed this question: "What does the student in training need to do in order to become, after four years, a first-rate music supervisor?" Our answer was threefold: In the first place, he needs to study music in order that he may become a good musician; in the second place, he needs to study education and teaching so that he may become a strong and practical instructor who will be able to guide his pupils wisely and direct his grade teachers with authority and diplomacy; and in the third place, he needs to study, at least briefly, in several other fields than music so that he may be an all-round person and not merely a narrowly educated musician.

After much study and considerable more discussion in the Council itself, the committee finally submitted a report recommending that one-half of the entire time spent in study by the music supervisor in training be devoted to acquiring knowledge and skill in the field of music itself; that another quarter be given over to matters connected with teaching, including practice teaching; and that the remaining fourth be spent in becoming acquainted with English, history, and other fields entirely outside of music. This proposition, together with certain attendant details of the report, was adopted by the Council, approved by the Conference, and the plan was almost immediately put into effect by Oberlin College. In the course of the next five or six years it was adopted by the majority of institutions that gave courses in school music, and even today the general scheme originally projected is being followed fairly consistently by most institutions. The plan seems to work reasonably well, the only difficulties being that, on the one hand, the musician feels that there is still not enough time for the development of musicianship; while, at the other extreme, the state education department feels that there is entirely too much emphasis upon music and that the prospective teacher of music ought to be taking far more academic work. This, however, is a natural difference of opinion between two groups which would almost inevitably have different viewpoints; and, broadly speaking, we may say that the Research Council plan for undergraduate study has worked and is working very well indeed—far better than most college curricula designed twenty years ago. And the reason it works is easily comprehensible: *The course was, and is, based on the needs of the student.*

This brings me to the point of my paper, which is merely that graduate requirements in music education ought also to be based on the needs of the student. Instead of this, in most institutions at least, graduate requirements are based on the traditions of the institution, or upon the traditions and practices of other institutions, as, for example, Harvard or Yale. This is absurd, but it is true. The fact of Hitler is absurd also, but it likewise is true; and tradition is dominating graduate requirements in music education just as truly as Hitler is dominating Central Europe. It is going to be just as difficult to get rid of

tradition and substitute the actual needs of students as it is to get rid of Fascism and substitute democracy in Germany and Italy. Both of these things will come in time; for, in the end, Right and Truth and Beauty will prevail. But we need democracy in government right now; and we likewise need common sense in planning graduate courses at once.

Even though we cannot have all the things that we want immediately, at least it is fun thinking about what we would like to have; and the more clearly we think through and define our needs, the more likely we are to get what we want. So let us think!

What does the graduate student in music education need? He has completed a four-year course at the end of which he was probably a reasonably good musician, had a fairly comprehensive and practical idea about school music teaching, and possessed a smattering of English and perhaps one or two other academic subjects. He probably had not defined his educational philosophy very clearly and had only a vague idea, when he graduated, as to the place of music in life and in education. After graduation, he takes the first position that comes along and considers himself lucky to have any sort of a job. Probably he teaches both vocal and instrumental music, with perhaps a class in appreciation or theory, or even one in English or algebra. He works hard, discovers many weaknesses and deficiencies in himself, begins perhaps to take singing lessons because he realizes now that to teach singing effectively he must be able to sing. Or possibly it is on the instrumental side that he is weak, so he begins to study clarinet or violin, perhaps piano. Sometimes he is ambitious to know something about other fields than music. So he takes a Saturday extension course in history or literature. His teaching improves, his outlook on life broadens, he begins to define his interests. "When I have a chance," he says, "I want to get a position in which I shall not have to teach anything but music." Perhaps he decides that his specialty is to be instrumental music—or vocal music. "When I get my college debts paid," he decides, "I am going to study some more."

After two or three years his college debts are all paid up, he has decided what he wants to study, and his superintendent has probably told him that he'd better get a master's degree as soon as possible. So he begins to look around for an institution where he will be able to study what he wants and needs to learn, and at the same time receive credit toward his second degree. And now his trouble begins. He finds that graduate requirements are not based on the idea, "What does the graduate student in music education want and need?" but, rather, on the question, "What does Harvard require?" He is bewildered; he becomes incensed; but, in the end, he has to take what he can get, for by this time the pressure in the direction of a master's degree is too strong for him to resist. So he plods wearily through his fifteen hours of general education, all the time wishing that he could be studying piano, singing, violin, counterpoint, or musicology.

The institution in which he has matriculated graciously allows him to choose his thesis subject in the field of music education, so he does have some chance for concentrating on a problem that is of immediate interest to him. This is *good*. He is probably required, also, to take one or more elective courses in academic subjects outside the field of music, and, in general, this, too, is *good*. But what our graduate student probably needs most of all is to become a better musician, and particularly to concentrate on the study of some phase of music which he has now chosen as his specialty and on which he

wishes to concentrate. Such an experience is usually denied him—and this is *bad*. And that is why most graduate students whom I meet in the various summer sessions to which I am invited as guest professor are more interested in hours of credit than in content of courses. This is partly their fault, of course, but it is largely the fault of the system; and when a system is wrong, it must be changed.

What we must do is to apply to education courses and degree requirements the same fundamental principles of education and of teaching that we have learned to use in the grade schools—that we are gradually working toward in both junior and senior high schools, but that, up to now, have affected college teaching and college requirements scarcely at all. Why should there be a different set of principles in the case of college teaching and learning? Of course our students are older, they know somewhat better what they want, and they should therefore not require nearly so much guidance. But basically they have the same attitude as the child: they work best at things that seem to have some real bearing on their lives as individuals, things that are interesting to them as persons, things that seem to function in life situations outside of the classroom. This is a natural condition of affairs. It will always be thus. We work hardest and most effectively when we have a motive. This motive may be hunger, or a desire for wealth and power; or it may be just the desire to become a better teacher, or a more capable musician, or a more intelligent person. The director of graduate study in music education who does not recognize the importance of drives of this sort in his students is a fool—just as big a fool as the kindergarten teacher who does not recognize the importance of her children's interests as these have eventuated from their individual past experiences.

Is all this to result in easier or shorter courses, or in lower standards? Not at all. The graduate student ought to work hard—harder than he has ever worked in his life. And he will work hard if the things he is asked to do seem to him to be productive of results in making him a finer teacher or musician or person. But if he sees no sense to the requirements he will resist them, and the “learning” that he does will not be genuinely educative.

The teacher of music education needs, first of all, to be a better musician. He needs, in the second place, to become a better educator. And he needs, finally, to become a broader-minded person. Let us provide him, therefore, with experiences of such a kind that at the end of a year or two of graduate study he will be able to look back with deep satisfaction on this period as an important epoch in his growth and development. Let us give him a chance to feel proud of what he has done to earn a degree and not merely of the degree itself. Degrees are worth nothing. It is only what we do in earning them that is important.

In 1933 there was appointed a joint committee of the Music Teachers National Association and the National Association of Schools of Music to study the problem of graduate study, both in music and in music education. Howard Hanson was the chairman of this committee, and its personnel included both Dr. Moore and myself. A preliminary report was issued the next year and this may be found in the M.T.N.A. *Volume of Proceedings* for 1934. The first report concerned itself mostly with the master's degree, but in 1938 another report was submitted and this second report was adopted by the National Association of Schools of Music and printed in its *Bulletin Number 9* (July, 1938). The problem of the doctor's degree was treated somewhat extensively in this second report, and although the matter is not finally settled

and even though I, myself, feel that the Ph.D. is not the appropriate degree for the music education doctorate, yet I consider the material of both reports as being well worth careful consideration. They are, as a matter of fact, the most important material on higher music education available at this time.

In conclusion, I should like to give additional emphasis to the viewpoints that I have been advocating by reading to you two short paragraphs from the first report of Dr. Hanson's committee:

"The members of the committee have assumed that in planning graduate courses the most important consideration is the interest and need of the individual student. There must, of course, be norms and standards in order that the standing of the graduate degree may be safeguarded; but, granting that the student is prepared for graduate work, in the last analysis it is his capacities, interests, and needs that ought to determine the nature of at least a major portion of his program; rather than a slavish adherence to customs, traditions, and regulations.

"The student who comes to an institution for graduate study has a right to expect that he will be allowed to work in fields that are closely connected with his interests and capacities, so that his period of study may constitute a joyfully enlightening and broadening experience; rather than merely a dogged attempt to fulfill academic requirements inspired largely by tradition."

These words constitute my thesis, and it is toward the adoption of the principles here enunciated that I believe we ought to strive. It is good to see so many graduate students flocking to our summer schools, but it will be still better when these many students find that they have actually come to a fountain at which they may satisfy their professional thirst, instead of to an education kindergarten where they are treated as children used to be treated in the good old days before John Dewey and the doctrine of individual needs and differences appeared upon the educational horizon. The children of today would not tolerate such treatment. They would strike. Or at least they would scorn a teacher or a school that treated them thus. I suggest that graduate students in music education follow the same procedure. The desired change will not come all at once in its full completeness even then, but it will gradually come—and that is about all we have any right to ask. But it will only come if we insist on it.

SECTION IX
ORGANIZATION MISCELLANY

THE REVISED CONSTITUTION

RESOLUTIONS

MUSIC EDUCATION ON THE MARCH
(Facts about the Music Educators National Conference)

STATE MUSIC EDUCATORS ASSOCIATIONS

THE MUSIC EDUCATION EXHIBITORS ASSOCIATION

NATIONAL SCHOOL MUSIC COMPETITION-FESTIVALS

THE NEW CONSTITUTION

RICHARD W. GRANT

Chairman, Committee on Revision¹



THE MOST significant question discussed at the 1939 meeting of the Executive Committee of the Music Educators National Conference had to do with the future organization, administration policy, and financing of the Conference. A review of the situation showed that during the past ten years there has been a tremendous development in the number and scope of the activities administered by the Conference. This development has been manifest in the increasing number of organizations and activities served by the Conference, and in the broad extension of the general service of the headquarters office as an information bureau, clearinghouse, and advisory agency.

The phenomenal growth of school music in the United States is due in no small measure to the foresight, leadership, and administration of the National and Associated Conferences. The Constitutions of these Conferences have adequately met conditions up to the present, but it has been increasingly apparent to the responsible officers of the Conference that changing conditions demand a reorganization of the working plan as now constituted. It was felt that over the next decade the Conference should greatly extend the scope and power of its service and leadership. This does not need to involve any change in policy, but will necessitate a more effective organization setup and the mobilization of sectional officers, regional officers, state officers and their constituents to the end that music education be served to the greatest advantage.

President Louis Curtis appointed a special committee to submit a plan of organization and administration which would closely coordinate the work of the State Associations, the Sectional Conferences, the four Auxiliary Organizations, the National Conference, and Conference Headquarters. The committee, consisting of George Gartlan, Glenn Gildersleeve, Mabelle Glenn, A. R. McAllister, Herman Smith, Russell Morgan, and Richard W. Grant (chairman), resolved itself into a Committee on Constitutional Revision. Much preliminary work was done by mail, and at a committee meeting held in Chicago, Illinois, December 28-29, 1939, constitutional changes were recommended for the consideration of the Conference membership, preparatory to vote on adoption at the 1940 business meeting.

AFFILIATION WITH THE N.E.A.

As a first step in bringing about this greatly enlarged program, the Executive Committee, the presidents of the six Sectional Conferences, and the presidents of the National School, Band, Orchestra, and Vocal Associations and the Music Education Exhibitors Association voted at their November meeting to recommend to the 1940 Los Angeles Biennial Conference an affiliation with the National Education Association. This action was predicated on the favorable response made to the proposal by Conference members during the past four years, and the supporting resolutions adopted by the six Sectional Conferences in 1939. It seems to be the unanimous opinion that the interests of music education may best be served through close cooperation between music educators and educators in other fields, and that all branches of education will benefit through an affiliate relationship between the Conference and the N.E.A. The

[From the *Music Educators Journal*, February, 1940]

¹ Personnel of Committee on Revision of Constitution and Bylaws: Richard W. Grant (Chairman), Herman F. Smith (Vice Chairman), George H. Gartlan, Glenn Gildersleeve, Mabelle Glenn, A. R. McAllister, Russell V. Morgan.

conditions of the proposed affiliation, as written into the revised Constitution, are as follows:

The Music Educators National Conference shall be affiliated with the National Education Association, and shall function as the Department of Music of that organization. Such affiliation shall not restrict or alter the provisions of this Constitution and the accompanying Bylaws; nor shall such affiliation alter the status of the Music Educators National Conference in relation to its auxiliary and affiliate organizations, nor the operations and activities thereof, nor the rights and privileges of individual members as hereinafter set forth. This article shall become operative when adopted by the Music Educators National Conference and approved by the National Education Association, and shall remain in effect for a period of four years from the date of such adoption and approval. Affiliation of the Music Educators National Conference with the National Education Association may be continued thereafter by concurring actions of the two organizations under such terms as may be mutually satisfactory to the Conference and to the Association.

The conditions of affiliation represent the basis of a working agreement which will enable the Conference to "carry on," and also to function as the Department of Music of the National Education Association.

THE CONFERENCE ORGANIZATION PLAN

The National Conference and the six Sectional Conferences *are in reality one Conference*, operating biennially as a unit and in alternate years as several units. Broadly viewed, the new Constitution eliminates duplication of effort and centralizes business procedure by considering the allied Conferences as a single organization. A single national meeting will be held biennially, as in the past, but in the alternate years six national meetings will be held in the six territories or sections. If the present geographic sections are satisfactory, they can remain as such. However, the Constitution states that the National Board of Directors shall have jurisdiction in all matters pertaining to the geographical divisions or sections of the Conference; and with the concurrence of the Executive Boards of the sections affected may authorize the combining, dividing or redistricting of sections for the purpose of holding division meetings of the National Conference, or for other reasons deemed to be in the interest of the sections affected and the Conference as a whole.

In this new working plan, it is noteworthy that the state is the smallest and most important unit of administration. There are now eleven state school music associations organized to embrace all the music education interests of their states, which have direct affiliation with the M.E.N.C. In effect, the affiliated organization is now a unit of the Conference; the relationship being established by provision in the constitution of the affiliated state organization whereby all active members of the state organization are active or partial members of the Conference. These associations have been developed under the leadership of music educators in the various states; *as state units of the national organization* their power and usefulness have been enhanced and they have become exceedingly potent forces in music education. Therefore, in the development of this new plan of unification and solidarity, it is of vital importance that every state in the Union be eventually organized in direct affiliation with the National Conference.

THE ADMINISTRATION

The administration of the National Conference, comprising the six National Divisions or Sections, the National School Band, Orchestra, and Vocal Associations and the Music Education Exhibitors Association is vested in a National Board of Directors. The National Board of Directors is a truly representative and democratic body comprised of the national president, the first vice-president, the second vice-president, the presidents of the Sections, six

members-at-large, and the presidents of the four Auxiliary Organizations. Realizing that this body of nineteen members might be cumbersome in the administration of certain items of Conference business, the Constitution makes provision for a more flexible group of seven members who will comprise the National Executive Committee. The members of the Executive Committee will be elected by the National Board from its own membership.

In respect to the members-at-large, the committee felt it wise to insure a place on the National Governing Board for experienced Conference members. With provision for the election of six "at-large" members, the National Board would be assured of a good balance of men and women whose service and leadership have given them the knowledge and viewpoint essential to wise guidance of the affairs of the organization.

Explaining the situation in reverse, the control begins with the elected presidents of the State Associations qualifying as state units of the Conference. In turn, the Executive Board of the Sectional Conference is comprised of the presidents of the state organizations within the Section, plus the duly elected Section president, first vice-president, and second vice-president. In the case of any state within the Section which does not have a direct affiliation with the Conference, provision is made for the election of a representative. The six sectional presidents automatically become members of the National Board. The relationship of the Exhibitors Association to the National Conference remains the same; and the Conference office, which is the "power plant" of the National Conference, continues to function as under the present setup.

CONCLUSION

It is difficult to explain a Constitution without becoming highly involved with excess verbiage. All I have attempted is a brief word picture showing the really significant changes. In addition to all this, the committee, for the sake of clarity, has edited and reworded practically all of the articles and sections of the Constitution. For instance, Article III, Membership, remains the same as in the old Constitution with provision made for active, partial, associate, contributing, life, patron, and honorary; but the description and privileges of these various memberships are more clearly defined.

Conference members may be assured that this Constitution is not the result of hasty action, or superficial thinking. The committee of seven spent many hours of study in the revision and a large group of representative Conference members were asked for their criticisms and suggestions, including the following: The Executive Committee of the M.E.N.C., the Board of Directors of the M.E.N.C., the officers of the four Auxiliary Associations, the presidents of the six Sectional Conferences, the Executive Committees of the six Sectional Conferences, the Council of Past Presidents of the M.E.N.C., and the Research Council of the M.E.N.C.

Again it should be stated that because the six Sectional Conferences are in reality one Conference, the proposed revision of the Constitution, when adopted, will serve the entire organization and therefore will replace not only the present National Constitution but all of the six sectional constitutions. The meaningful significance of all this is in the fact that the new Constitution provides an opportunity for the Conference to gear its organization machinery to the greatly enlarged program of music education which will most assuredly develop during the next decade.

CONSTITUTION AND BYLAWS OF THE MUSIC EDUCATORS NATIONAL CONFERENCE

Adopted by the Music Educators National Conference at Its Biennial Meeting Held in Los Angeles, California, April 3, 1940



INTRODUCTORY STATEMENT

THIS REVISION of the Constitution and Bylaws is devised to provide for the extension of the Conference plan of union and affiliation to include participation of affiliated state music education associations and auxiliary organizations, to provide an organization structure, a representative form of government, and an effective method of administration adequate to meet the needs entailed by recent and anticipated growth, and to provide for affiliation of the Music Educators National Conference with the National Education Association.

The Music Educators National Conference is comprised of six Sectional Conferences, hereinafter called Sections; four National Auxiliary Organizations; and the affiliated State Music Educators Associations. The affiliated state association is the smallest unit of administration and is, in effect, a State Unit of the Conference. The Sections represent geographical divisions, each division including those states or portions thereof determined to be most conveniently grouped for participation in Section meetings. At present the six Sections are as follows: *California-Western Music Educators Conference* (California, Arizona, Nevada, Utah, Hawaii, and the Philippines); *Eastern Music Educators Conference* (Massachusetts, Vermont, New Hampshire, Maine, Connecticut, Rhode Island, New York, New Jersey, Pennsylvania, Delaware, Eastern Ontario, Quebec, New Brunswick, Nova Scotia and Prince Edward's Island of the Dominion of Canada); *North Central Music Educators Conference* (Illinois, Indiana, Iowa, Michigan, Minnesota, Nebraska, North Dakota, Ohio, South Dakota, Wisconsin, Manitoba, and also that part of the Province of Ontario lying west of a line running in a northerly direction with the Niagara River); *Northwest Music Educators Conference* (Idaho, Montana, Oregon, Washington, Alaska, Alberta and British Columbia, Canada); *Southern Conference for Music Education* (Alabama, District of Columbia, Florida, Georgia, Kentucky, Louisiana, Maryland, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Virginia, West Indies, Cuba and the Canal Zone); *Southwestern Music Educators Conference* (Missouri, Kansas, Colorado, Oklahoma, Arkansas, Texas, Wyoming, and New Mexico).

Provision is made in the Bylaws (Article I, Section 4) for redistricting or consolidating Sections if and when any such course is deemed to be in the best interests of the National Conference and the Sections and State Units involved.

Auxiliary Organizations perform special functions within the field of the National Conference as prescribed in Article IX, Section 2, of the Constitution. The Auxiliary Organizations are the National School Band, Orchestra and Vocal Associations and Music Education Exhibitors Association.

State Music Educators Associations now holding direct affiliation, and functioning as State Units, are as follows¹: Colorado Music Educators Association, Georgia Music Education Association, Idaho Music Educators Association, Iowa Music Educators Association, Louisiana Music Education Association, Michigan Music Educators Association, Missouri Music Educators Association,

¹ The list given here does not include organizations designated as "coöperative" affiliates, and therefore not as yet functioning as state units of the Conference, nor does it include the several associations which are completing arrangements for direct affiliation at the time this book is printed, and which are listed in the directory section pages.

Montana Music Educators Association, New York State School Music Association, Ohio Music Education Association, Pennsylvania School Music Association, West Virginia Music Educators Association, Wyoming Instrumental and Choral Directors Association.

Several other direct affiliations are pending, and provision is made in the Constitution (Article IX, Section 3) for the addition of affiliate State Units upon application thereof and compliance with the indicated requirements. (See also Article III, Section 3.) State Units and National Auxiliary Organizations shall participate in the government of the National Conference as prescribed in the Constitution, Article IV.

This Constitution and Bylaws, if and when adopted by the Music Educators National Conference and ratified by the Sections, shall replace the present Constitution and Bylaws of the National Conference, and shall supersede the present Constitution and Bylaws of each Section at the time of ratification by such Section, becoming operative in the instance of each Section concurrently with the ratification by such Section.

Inasmuch as affiliation of the Music Educators National Conference with the National Education Association in accordance with the terms prescribed in Article X of this Constitution and in accordance with the requirements of Section 6 of Article VI would not interfere with the operation of the Conference or its Sections, or of its affiliates or auxiliaries, under the provisions of either the present Constitution and Bylaws or this proposed revision thereof, said Article X and Section 6 of Article VI, shall be in effect immediately when adopted. Therefore, said Article X and Section 6 of Article VI shall be proposed for adoption as part of this revision and also as Article XII and Section 3 of Article IX, respectively, of the present Constitution, at the biennial business meeting at Los Angeles, California, April 3, 1940.

CONSTITUTION

ARTICLE I—NAME

This organization shall be known as the Music Educators National Conference, a Department of the National Education Association.

ARTICLE II—OBJECT

Its object shall be mutual helpfulness and the promotion and advancement of music education through the instrumentality of schools and other educational institutions.

ARTICLE III—MEMBERSHIP

Section 1. Membership shall be active, partial, associate, contributing, life, patron, and honorary.

Sec. 2. Active Membership. Active members of the Music Educators National Conference shall be those actively engaged in the profession of music teaching or other educational work. The annual dues of an active member shall be \$3.00, payment of which shall entitle him to the privilege of voting and holding office, to receive the official magazine, and upon application to secure all publications of the National Conference at prices fixed by the National Board of Directors. An active member, upon complying with registration requirements, may attend any or all of the meetings of the Conference during the year for which his dues are paid. During the year in which Section meetings are held, he shall have the right to vote or to be elected to office only in that Section in which he resides.

Sec. 3. Partial Membership. Partial members shall be the active members of affiliated State Music Educators Associations whose state membership dues include \$1.00 for subscription to the official magazine of the National Conference. Upon payment of \$2.00 additional (\$3.00 in addition to the state association's share of the dues), a partial member may become an active member of the National Conference with all rights and privileges of such membership.

Sec. 4. Associate Membership. Associate membership shall be available only to residents of the communities in which meetings of the Conference are held who wish to support the program of the Conference but who are not actively engaged in the profession of music teaching. Relatives of active members who themselves are not teachers of music education are also eligible for associate membership. The annual dues of associate members shall be \$2.00, payment of which shall admit the member to all regular sessions of the Conference, but shall entitle him to no other membership privileges.

Sec. 5. Contributing Membership. Any person interested in music education who desires to contribute to the support of the National Conference may become a contributing member. The annual dues for such membership shall be \$10.00. Those contributing members who qualify as active members shall have the privileges of that membership; but all contributing members shall receive the official magazine, and shall have the right to attend all regular sessions of the Conference upon complying with registration requirements.

Sec. 6. Life Membership. Any person who desires to endow the permanent educational activities of the National Conference may do so by becoming a life member. Life members shall receive all publications issued by the National Conference, and those who qualify as active members shall have the privileges of that membership. The fee for life membership shall be \$100.00.

Sec. 7. Patron Membership. Any individual or organization desiring to increase substantially the funds for endowment, research or other activities of the National Conference may become a patron member. A contribution of \$1,000.00 or more shall entitle the donor to this membership.

Sec. 8. Honorary Membership. Honorary membership shall be by invitation in recognition of distinctive service in the field of music education, and shall be conferred in the following manner: The name of any person proposed for such membership must be presented in writing to the National Board of Directors by an active member. Such nomination for honorary membership, if approved by the National Board of Directors at an official meeting of the Board, shall be presented for confirmation at the next business meeting of the National Conference.

Sec. 9. Membership Year. The membership year shall be from January 1 to December 31. All membership dues paid during the membership year shall be credited to that year unless otherwise requested.

Sec. 10. Remittance of Dues. Membership dues shall be paid to the Conference business office or to officially designated representatives.

Sec. 11. Apportionment of Dues. From the dues of each active and contributing member, \$1.00 shall be set aside to cover subscription to the official magazine, and the remainder shall be apportioned between the general fund and the account of the Section in which the member resides, the share of the Section to be not less than 75 cents. Associate membership dues shall be credited to the budget of the Conference meeting for which they are collected.

Sec. 12. Life Membership Fees. Life membership fees shall be credited to a special fund to be invested in a savings bank or in securities legal for trust

investments. During the life of the member, \$3.00 of the income from this fund shall be apportioned annually for active membership as provided in Section 2 of this Article. Any surplus income accruing from the income of the life membership fund shall automatically revert to the general operating fund. The National Board is empowered to make loans from the life membership fund to the general fund to meet temporary emergencies or to finance special activities such as Research Council projects, provided that, in the instance of any such loan, provision be made to set up a reserve for the repayment thereof from the general fund.

ARTICLE IV—GOVERNMENT

Section 1. National Officers. The officers of the Music Educators National Conference shall be a President, a First Vice-President who shall be the immediate past president, a second Vice-President, and an Executive Secretary.

Sec. 2. National Board of Directors. The National Board of Directors shall be comprised of the National President, the First Vice-President, the Second Vice-President, the Presidents of the Section, six Members-at-Large and the Presidents of the Auxiliary Organizations.

Sec. 3. National Executive Committee. The National Executive Committee shall be comprised of the three elected National officers (President, First and Second Vice-Presidents) and four additional members elected by the National Board of Directors from their own membership.

Sec. 4. Officers of the Sections. The officers of each Section shall be a President, a First Vice-President who shall be the retiring president, and a Second Vice-President.

Sec. 5. Executive Boards of the Sections. The Executive Board of each Section shall be comprised of the President, First Vice-President, and Second Vice-President of said Section, together with the presidents of the affiliated state organizations within the territory of said Section, and one representative from each state of the Section which does not have an affiliated state association.

Sec. 6. Terms of Office. The terms of office of the National President, the National First Vice-President, and the National Second Vice-President shall be for two years, or until their successors take office. The terms of office for the Members-at-Large of the National Board of Directors shall be for four years, or until their successors take office. The terms of office for members of the National Executive Committee shall be for two years concurrent with the terms of the national officers. The terms of office for the President, the First Vice-President, and the Second Vice-President of each Section shall be for two years or until their successors take office. The terms of office for the members of Section Executive Boards who represent affiliated state associations shall be concurrent with their terms as presidents of their respective state associations. The terms of office for the state representatives who serve as members of Section Executive Boards to represent unaffiliated states shall be for two years, except in the case of any state which effects affiliation prior to the expiration of the two-year term; in such event, the duly elected president of the affiliated state association shall automatically replace the state representative as a member of the Section Executive Board.

National officers shall be elected in the even years to serve for the ensuing two-year term. Members-at-Large of the National Board of Directors shall be elected in the even years to serve for the ensuing four-year term, with the exception that at the first election held following the adoption of this Constitution, members-at-large of the National Board of Directors shall be elected in accord-

ance with the provisions pertaining thereto in the coordinating amendment to this Constitution and the Constitution previously in force. Thereafter three members-at-large shall be elected at each national biennial meeting to serve for a four-year term. Officers of the Sections shall be elected in the odd years for the ensuing two-year term. Members of the Section Executive Boards representing states not affiliated shall likewise be elected in the odd years to serve for the ensuing two-year term, except as prescribed in the last sentence of paragraph one of this section. Newly-elected presidents of affiliated state units shall automatically replace their predecessors as members of their respective Section Executive Boards.

Sec. 7. Administrative Period. The administrative period shall be concurrent with the fiscal year. Newly elected National and Sectional officers and members-at-large of the National Board of Directors shall take office on or before the first day of the fiscal year following their election.

ARTICLE V—ELECTIONS

Section 1. National Elections. On or before the day prior to the official opening of the biennial national meeting, the National Board of Directors shall select a Nominating Committee of seven. This Committee should consist of one member from each of the six Sections and one member-at-large who shall act as chairman. On or before the day of the biennial business meeting, the Nominating Committee shall present for election the names of two candidates each for President, Second Vice-President, and the Members-at-Large of the National Board to be elected. The election shall be held on the day of this business meeting and shall be by ballot. The majority of votes cast shall be required to elect.

Immediately following each National election, the president shall call a meeting of the Board of Directors to elect four members from their own membership who, together with the National officers (President, First and Second Vice-Presidents), shall constitute the Executive Committee.

Sec. 2. Section Elections. On or before the day prior to the official opening of each biennial Section meeting, the Executive Board of the Section shall select a Nominating Committee of seven, naming one as chairman. On or before the day of the biennial business meeting of said Section, the Nominating Committee shall present for election the names of two candidates each for President, Second Vice-President and the state representatives to be elected from those states not already provided with representation through affiliation. The election shall be held on the day of this business meeting and shall be by ballot. The majority of votes cast shall be required to elect.

ARTICLE VI—MEETINGS

Section 1. National Biennial. National meetings of the Conference shall be held biennially in the even years between the dates of February 15 and July 15, or at such other time as may be determined by the National Board of Directors. A business meeting shall be held not later than the day preceding the closing day of each national biennial meeting of the Conference. One hundred active members shall constitute a quorum.

Sec. 2. Section Meetings. Section meetings of the National Conference shall be held biennially in the odd years. Business meetings shall be held not later than the day preceding the closing day. One-tenth of the active membership shall constitute a quorum.

Sec. 3. National Board of Directors Meetings. The National Board of

Directors shall meet at the call of the President or upon the joint request of not less than five members of the Board. A quorum of ten members shall be required for the transaction of business. Authority for emergency action may be secured by ballot by mail and shall be effective until confirmed or reconsidered at the next official meeting of the National Board.

Sec. 4. National Executive Committee. The National Executive Committee shall meet at the call of the President or upon the joint request of not fewer than three members of the Executive Committee. A quorum of four members of the Executive Committee shall be required for the transaction of business. Authority for emergency action may be secured by ballot by mail and shall be effective until confirmed or reconsidered at the next official meeting of the Executive Committee.

Sec. 5. Section Executive Board Meetings. Each Section Executive Board shall convene at the time and place of the biennial convention for its Section, or upon the call of the Section President, or upon the joint request of not fewer than three members of the Executive Board. A majority of the members of the Section Executive Board shall constitute the quorum required for the transaction of business. Authority for emergency action may be secured by ballot by mail and shall be effective until confirmed or reconsidered at the next official meeting of the Section Executive Board.

Sec. 6. Summer Session. The Music Educators National Conference in connection with its functions as a Department of the National Education Association, as prescribed in Article X of this Constitution shall hold one or more sessions at the time and place of the annual convention of the National Education Association.

ARTICLE VII—MUSIC EDUCATION RESEARCH COUNCIL

Section 1. Personnel, Purpose, and Authority. The Music Education Research Council shall consist of eighteen active members who shall have demonstrated ability in the field of educational research. The Council shall, by means of its own membership and of such Conference committees and other members as it may call into cooperation, conduct studies and investigations of such broad phases of music education as shall be referred to it by the Conference or as shall originate within itself; and on the basis of its findings shall make reports, interpret educational tendencies, and recommend general educational policies. These reports and recommendations, if and when adopted by the Conference, shall become the basis of Conference policies as administered through its committees and other channels of action. In no case shall the Council assume administrative, executive, or publicity functions.

Sec. 2. Members of Research Council. At each National biennial business meeting, the National Board of Directors shall present to the members of the Conference for confirmation the names of six active members of the Conference to serve on the Research Council for the ensuing six-year term; said six members shall take office immediately at the close of the meeting. The Music Education Research Council may, if it sees fit, recommend to the Board of Directors the names of suitable candidates for membership on the Council. Any active member of the Conference may recommend candidates for Council membership to the National Board for consideration.

Sec. 3. Eligibility. Any person holding active membership in the National Conference, or any person holding special membership who qualifies as an active member, is eligible for membership on the Council.

ARTICLE VIII—COUNCIL OF PAST PRESIDENTS

The past presidents of the National Conference shall serve as an advisory body to the President and to the National Board of Directors. This body shall constitute the Resolutions Committee for each National biennial meeting of the Conference, and shall assume such other duties as may be assigned by the National Board. The past presidents shall elect from their membership, following each National biennial meeting, a chairman and a secretary.

ARTICLE IX—AFFILIATED AND AUXILIARY ORGANIZATIONS

Section 1. The National Board of Directors may accept applications for auxiliary or affiliate relationship with the Conference if, in the judgment of the Board, such affiliate or auxiliary relationship will contribute to the attainment of the objectives of the Conference, provided the applicant organization does not conflict with any similar organization previously recognized by the Conference. The constitutions of such affiliate or auxiliary organizations shall not conflict with any provision of the Constitution of the Music Educators National Conference.

Sec. 2. Auxiliary Organizations. An auxiliary organization shall be construed as an association performing special functions within the field of the National Conference. It shall be responsible for such activities as shall be assigned to it by the National Board of Directors. Membership in such auxiliary organization shall be restricted to members of the Music Educators National Conference, and membership fees collected in excess of the Conference membership fee shall be controlled by the auxiliary organization for such purposes as may be determined by its Bylaws. Expenses for maintenance and operation of such auxiliary organization shall be paid from funds secured directly by the auxiliary, but the facilities and services of the Music Educators National Conference headquarters office and its staff may be utilized by the auxiliary. The auxiliary organization shall pay all direct expenses for special services, printing and postage, travel, etc., incurred by the headquarters office and staff members in behalf of the auxiliary organization. The official magazine of the Music Educators National Conference and none other shall be the official magazine of each such auxiliary organization.

Sec. 3. State Affiliation. State affiliation may be effected upon approval of the National Board of Directors by a provision in the constitution of the affiliated state organization whereby active membership dues for the state organization include \$1.00 for subscription to the official magazine of the Music Educators National Conference; or, at the member's option, \$3.00 (in addition to the state's share of dues) to cover full active membership in the Music Educators National Conference. Facilities and services of the headquarters office may be made available to affiliate organizations under the terms stipulated in Section 2 for auxiliary organizations. To be considered for affiliation, the applicant organization must be an established state-wide music educators association, recognized within its state as fully representative of all school music education interests of the state.

ARTICLE X—AFFILIATION WITH THE NATIONAL EDUCATION ASSOCIATION

The Music Educators National Conference shall be affiliated with the National Education Association, and shall function as the Department of Music of that organization. Such affiliation shall not restrict or alter the provisions of this Constitution and the accompanying Bylaws; nor shall such affiliation alter

the status of the Music Educators National Conference in relation to its auxiliary and affiliate organizations, nor the operation and activities thereof, nor the rights and privileges of individual members as herein set forth. This article shall become operative when adopted by the Music Educators National Conference and approved by the National Education Association, and shall remain in effect for a period of four years from the date of such adoption and approval. Affiliation of the Music Educators National Conference with the National Education Association may be continued thereafter by concurring actions of the two organizations under such terms as may be mutually satisfactory to the Conference and to the Association.

ARTICLE XI—AMENDMENTS

The Constitution may be altered or amended by a two-thirds vote of members present at the National biennial business meeting, provided formal notice of such contemplated action shall have been given the active members at least sixty days before it is acted upon; or, the Constitution may be altered or amended by a two-thirds vote of members present at the National biennial business meeting, provided the proposed amendment receives the approval of the Board of Directors and that formal notice of such contemplated amendment shall have been given the active members at least twenty-four hours before it is acted upon.

BYLAWS

ARTICLE I—DUTIES OF OFFICERS

Section 1. National President. The National President shall preside at National meetings of the Conference, at meetings of the National Board of Directors and of the National Executive Committee. He shall have the power to appoint committees not otherwise provided for in the Constitution and Bylaws. He shall, in consultation with the National Board of Directors, prepare the program for the National meetings of the Conference, and shall perform all other duties pertaining to his office.

Sec. 2. National First Vice-President. It shall be the duty of the First Vice-President to assume the duties of the President in case of the disability or absence of the President.

Sec. 3. National Second Vice-President. The Second Vice-President shall assume all duties of the First Vice-President in case of the disability or absence of the First Vice-President.

Sec. 4. National Board of Directors. The National Board shall administer the affairs of the National Conference together with the management and control of the funds thereof. They shall fix the time and place of the National biennial meetings and shall cooperate with the President in the preparation of the programs and other details of such meetings. They shall fill vacancies by temporary appointments pending regular elections. They shall have jurisdiction in all matters pertaining to the geographical divisions or Sections of the Conference, and with the concurrence of the Executive Boards of the Sections affected, may authorize the combining, dividing or redistricting of Sections for the purpose of holding division meetings of the National Conference, or for other reasons deemed to be in the interest of the Sections affected and the Conference as a whole.

Sec. 5. National Executive Committee. The National Executive Committee shall appoint the Editor of the official Conference publications and shall have

full supervision and control of his acts as such Editor. They shall appoint an Executive Secretary, prescribe his duties and compensation, and have full supervision and control of his acts as such Executive Secretary. They shall provide annually for a complete auditing of the accounts of the Conference by a duly qualified accountant. They shall supervise and direct the publication of Conference yearbooks, proceedings, bulletins, Research Council reports and committee reports which shall have been authorized and money appropriated therefor by the Board of Directors. They shall also have authority to represent and to act for the National Board of Directors in the intervals between the meetings of that body.

ARTICLE II—DUTIES OF SECTION OFFICERS

Section 1. Section President. The President shall preside at all Conference meetings of his Section, and at all meetings of the Section Executive Board. He shall have the power to appoint committees not otherwise provided for in the Constitution and Bylaws. He shall, in consultation with the Section Executive Board, prepare a program for the biennial meeting of his Section and shall perform all other duties pertaining to his office. He shall serve as a member of the National Board of Directors.

Sec. 2. Section First Vice-President. The First Vice-President of the Section shall assume the duties of the President in case of the disability or absence of the President.

Sec. 3. Section Second Vice-President. The Second Vice-President of the Section shall assume the duties of the First Vice-President in case of the disability or absence of the First Vice-President. He shall assist the Executive Secretary in the collection of official records and material, and in the case of the disability or absence of the Executive Secretary or other official representative of the executive office, shall serve as secretary of the Section and Executive Board.

Sec. 4. Section Executive Board. The Section Executive Board shall have general jurisdiction over matters pertaining to the affairs of the Section, shall be the confirming authority for all committees appointed by the President, or may create a committee or committees and name the personnel thereof when such course is deemed to be in the interest of the organization. The Section Executive Board shall have power to fill unexpired terms in the case of vacancies in the said Executive Board.

ARTICLE III—EDITORIAL BOARD

The National President may, at his discretion, with the approval of the Executive Committee, appoint an Editorial Board of not less than three or more than nine members to serve in an advisory capacity to the Editor of the Conference publications, and to assume such other duties as may be assigned by the Executive Committee. The Executive Committee may at its discretion delegate to the chairman of the Editorial Board the duties and authority of Editor.

ARTICLE IV—COMMITTEES

Special Committees shall serve during the term of the administration in which they are appointed. Committees dealing with specific educational projects shall base their general plan of action on policies adopted by the Conference. In case no such policy has been established in a given instance, the National Board may request the Research Council to formulate a policy.

ARTICLE V—EXECUTIVE OFFICERS

Section 1. Executive Secretary. The Executive Secretary shall keep a complete and accurate record of all National and Section business meetings of the Conference, all meetings of the National Board and Executive Committee, and all meetings of the Section Executive Boards. He shall conduct the business of the Conference in accordance with the Constitution and Bylaws, and in all matters shall be under the direction of the Executive Committee. In the absence of direction by the Executive Committee, he shall be under the direction of the National President. He shall receive all moneys due the Conference, and shall countersign all bills approved for payment by the National Board of Directors or by the President in the interims between meetings of the National Board of Directors. He shall be custodian of all property of the Conference and shall serve as Secretary of the National Board of Directors, the National Executive Committee and the Section Executive Boards. He shall have the proper records available at all official meetings. He shall give such bond as may be required by the Executive Committee. He shall act as business manager of the official Conference publications and shall report the financial standing of the Conference to the President monthly. He shall submit an annual report to the Executive Committee. At the expiration of his term of office he shall turn over to his successor all money, books, and other property of the Conference.

Sec. 2. Assistant Executive Secretary. The Executive Secretary may engage an assistant to whom he may delegate authority, with the approval of the National Executive Committee.

ARTICLE VI—FISCAL YEAR

The fiscal year shall be from July 1 to June 30, or such other period as may be determined by the National Board of Directors.

ARTICLE VII—RULES OF ORDER

Robert's Rules of Order Revised shall govern in all business meetings of the Conference.

ARTICLE VIII—AMENDMENTS

The Bylaws may be altered or amended in the same manner as that provided in Article XI of the Constitution.

REPORTS OF RESOLUTIONS COMMITTEES

Adopted by the
Music Educators National Conference
Los Angeles, April 5, 1940

I

THROUGHOUT the ages, man has found music to be essential in voicing his own innate sense of beauty. Music is not a thing apart from man; it is the spiritualized expression of his finest and best inner self.

There is no one wholly unresponsive to the elevating appeal of music. If only the right contacts and experiences are provided, every life can find in music some answer to its fundamental need for aesthetic and emotional outlet. Education fails of its cultural objectives unless it brings to every child the consciousness that his own spirit may find satisfying expression through the arts.

The responsibility of offering every child a rich and varied experience in music rests upon the music teacher. It becomes his duty to see that music contributes its significant part in leading mankind to a higher plane of existence.

The Music Educators National Conference, in full acceptance of its responsibilities as the representative and champion of progressive thought and practice in music education, pledges its united efforts in behalf of a broad and constructive program which shall include:

(1) Provision in all the schools of our country, both urban and rural, for musical experience and training for every child, in accordance with his interests and capacities.

(2) Continued effort to improve music teaching and to provide adequate equipment.

(3) Carry-over of school music training into the musical, social, and home life of the community, as a vital part of its cultural, recreational, and leisure-time activities.

(4) Increased opportunities for adult education in music.

(5) Improvement of choir and congregational singing in the churches and Sunday schools; increased use of instrumental ensemble playing in connection with church activities.

(6) Encouragement and support of all worth-while musical enterprises as desirable factors in making our country a better place in which to live.

II

The Los Angeles meeting of the Music Educators National Conference, with its thrilling and inspiring series of events, makes a new high point in the history of the organization. The inspiration and practical values derived from an entire week of demonstrations, concerts, discussions, speeches and exhibits must, perforce, be accompanied by consciousness of certain defects and inconsistencies in the conduct of our work both at home and through our organization. Therefore, at the close of this great meeting, it is fitting not only to restate our purpose but to give thoughtful consideration to means whereby we may remedy defects and improve our work in order that we may better carry out the letter and spirit of our statement of purpose. To this end, the following suggestions are made:

A. To the Administration of the Conference

(1) Conference programs, wherever held, vary too little from year to year.

(2) Many Conference features are but large scale duplications of those undertaken by state and regional organizations.

(3) Each administration feels the necessity of making a program bigger and more complex than that which has preceded it, thus greatly increasing Conference costs in time, money and effort.

It is suggested that a study be made of past programs, National and Sectional; that on the basis of that study certain activities be designated as appropriate to local, regional, Sectional and National Conferences, and that programs be prepared in accordance with the needs of the several types of conference.

B. To the School Directors and Teachers of Music

(1) There is an overemphasis on public performance by highly trained groups on the secondary level.

(2) In the vocal field, there is evidence of undue emphasis on unaccompanied singing of serious and religious music.

(3) In the instrumental field, in certain areas, at least, there is evidence of undue emphasis in the development of wind players, and almost everywhere a dismaying failure to develop capable performers on stringed instruments and piano.

It is suggested that the choral studies be wider in scope and inclusive of much material, secular and recreational in type, and sung with accompaniment by piano, orchestra, band or small ensemble; that there be a nationwide attempt to revive interest in stringed instruments to the end that orchestras may flourish as well as bands.

C. To the School Administrators

(1) There is lack of stress on acquisition of musical skills among children in the elementary schools.

(2) The wave of interest in so-called "progressive philosophies" has helped to foster the notion that the interest shown by children in music performed by others, together with acquaintance with facts about music, can compensate for lack of any real ability to make music by the children themselves.

It is suggested that since music is recognized as a vital factor in spiritual and recreational life, it is worthy of study for its own sake; that there is no easy, effortless means of acquiring the skills necessary for first-class musical performance; that definite time be allotted to music study, directed by specialists or grade teachers working with the helpful assistance of capable supervisors who are expert musicians.

D. To the Teacher-Training Institutions

(1) Too many students who are ambitious, but poorly endowed by nature, are permitted to major in music in preparation for careers as music teachers.

(2) In the courses for preparation of music teachers too much time is required on subjects very little related to music and too little emphasis is placed on the study of music, particularly in the applied field.

(3) The prospective teachers in elementary schools—city, village and rural—are given musical education that is inadequate in time or scope.

(4) Opportunity for participation in elective musical organizations is often made difficult by academic requirements which take no cognizance of music as an educative factor.

It is suggested that an attempt be made to analyze the factors leading to success in the teaching of music, and that those candidates who are lacking in the

musical and other qualities necessary be not permitted to complete a professionalized music course; that the study of music represent at least seventy-five per cent of the course for prospective teachers of music; that every prospective teacher of any subject be required to take some music; that greater emphasis be placed on the development of elective music groups.

III

Finally, each person who has had the opportunity of participating in this Conference should return to his home with pride in his profession, enthusiasm for his work, loyalty to his national organization and a rekindled belief in his own ability to inspire and direct children in their efforts to become proficient in artistic musical expression.

The thanks of all our members are due all who have had any part in the promotion of this Conference, and the officers are asked to convey our grateful appreciation to those responsible for the conduct of an enterprise so inspiring and so successful.

NOTE: The foregoing resolutions, presented on behalf of the Council of Past Presidents by John W. Beattie, chairman of the Council, were unanimously adopted by the Music Educators National Conference at its twenty-sixth annual convention (seventh biennial) at Los Angeles, California, April 5, 1940.

Members of the Council of Past Presidents: John W. Beattie (chairman), Herman F. Smith (secretary), Edward B. Birge, George Oscar Bowen, William Breach, Walter H. Butterfield, Frances E. Clark, Peter W. Dykema, Will Earhart, C. A. Fullerton, Karl W. Gehrkens, Mabelle Glenn, Edgar B. Gordon, Henrietta G. Baker Low, Osbourne McConathy, Elizabeth C. McDonald, Joseph E. Maddy, Arthur W. Mason, W. Otto Miessner, Charles H. Miller, Russell V. Morgan.

The first section of the resolutions is a revision of the M.E.N.C. "Statement of Belief and Purpose" which Osbourne McConathy was commissioned to prepare by the Executive Committee.

Adopted by the
California-Western Music Educators Conference
at Long Beach, California, April, 1939

I

WHEREAS, This Sectional Conference, the California-Western Music Educators Conference, has been an outstanding and brilliant success; and this success has been made possible by the whole-hearted coöperation and efficiency of our Conference officials, the Music Education Exhibitors Association, Long Beach city and school administrations, as well as the Long Beach press and business organizations; therefore, be it

Resolved, That the Conference extend its full and complete appreciation and thanks to these groups.

II

WHEREAS, The National Conference has elected to come to the Pacific Coast for the first time in 1940, and this honor and recognition is of significant importance and value to music education in the West, therefore be it

Resolved, That we, in all sincerity, unanimously pledge the best of our personal, material and artistic support toward making the National Conference of 1940 a challenging educational and inspirational experience.

III

Be it further resolved, That we as California-Western members of the Music

Educators National Conference extend cordial greetings to all other members, urging their attendance at the Los Angeles conference.

IV

BELIEVING that the interests of music education may best be served through close coöperation between music educators and educators in other fields, and that all branches of education will benefit through united effort, the California-Western Music Educators Conference commends the action of the National Executive Committee in taking the necessary steps to effect a closer relationship with the National Education Association and recommends that all members of this Conference give consideration to the desirability of effecting such closer relationship and possible affiliation with the National Education Association.

[This resolution was incorporated at the request of the Executive Committee, having been acted upon at its meeting, April 2, 1939.]

WHEREAS, Mrs. Alice Maynard Griggs, music critic of Long Beach, lies at her home critically ill, and whereas, Mrs. Griggs was one of the original members of the committee that was instrumental in bringing this conference to Long Beach, and worked tirelessly to assist in the completion of plans until prevented by her present illness, be it

Resolved, That this Conference go on record as extending our genuine friendship and sincere sympathy to Mrs. Griggs.

[Committee on Resolutions: Arthur G. Wahlberg (chairman), Helen Davenport, Clarence H. Heagy, Jesse A. Sedberry, Harvey S. Whistler.]

Adopted by the **Eastern Music Educators Conference** *at Boston, Massachusetts, March, 1939*

THE Eastern Music Educators Conference assembled in Boston for its 1939 meeting, notes with satisfaction the many gains that have been made in the past two years. In many of the eastern states music has attained a stronger position in the curriculum. Material has been enriched, methods have been strengthened, and more time has been assigned to music. The instrumental program has been solidified, the vocal program considerably refined, the program of listening has attained a fair proportion of attention, notable gains have been made on the creative side and public performances have been improved. Moreover, the mutual understanding and coöperation between these branches of music has been greatly accelerated. But, in spite of these favorable aspects, there are many disturbing elements in the picture. The rapid expansion of the program of music in the schools has too often been taken as an excuse for employing teachers who are not sufficiently prepared for the work assigned to them; the material and equipment purchased has frequently been of such a temporary nature as to be expensive rather than economical in the long run; the extensive revision of the general education curriculum, especially in the grades, has seldom included an adequate readjustment of the music course; confusion and weakening of the music instruction has been far too common; music educators as a class have not yet taken sufficient cognizance of the great amount of music which is affecting school children outside the school. It is evident that music is in danger of becoming simply a decoration rather than an interpretation of life. Much, although not all, of the responsibility for these unfortunate conditions rests with the teachers and administrators of music. Music educators need to broaden and strengthen the scope of their interests and endeavors. To this end the following resolutions are presented:

I

WHEREAS, The general educational program in the schools today is stressing, under the term *integration*, the underlying interrelations of many subjects of study which long have been unduly separated, and

WHEREAS, Music, because of its intimate connection with our effective life is one of the most notably social manifestations of mankind; therefore, be it

Resolved, That music educators shall give much more consideration to problems of unifying the education of children, especially with the view of utilizing the great power of music to interpret and humanize many other subjects. In carrying out this laudable procedure, however, it is essential that the general educator, as well as the music educator, shall not lose sight of the fact that music as an art demands much study and practice. Unless it is given adequate time to develop in the children power to grasp the emotional and aesthetic significance of music and to handle the structure, notation, and performance of music, the uses of this subject in an integration program tend to become superficial and unconvincing.

II

WHEREAS, The variety and depth of the expanding musical program in the schools make demands for a high type of musical and general scholarship to guide and present the music material, and

WHEREAS, The lack of this scholarship tends to cheapen and render unpalatable the poor or undigested material which, as a result, is presented to children; therefore, be it

Resolved, That the Eastern Music Educators Conference favors a constant but gradual raising of the academic and musical standards required of teachers of music in the schools, and looks with favor upon plans for extending and strengthening the training of music teachers, but it is also conscious of the need for developing a greater insight into the functional value of music through including actual study and participation as a part of the preparation of school administrators, general subject teachers, and, especially, grade and rural school teachers.

III

WHEREAS, Modern mechanical means of producing music, especially the phonograph, sound pictures, and the radio, together with great amplifying devices, have flooded the country with such masses of sound that millions of people are utilizing music in their daily lives to an extent never before equalled, and

WHEREAS, Children in the schools are hearing, outside their classes, material which in variety and in novelty of appeal far surpasses that which is available in the school, and

WHEREAS, This extra-school music frequently tends to seem much more important to the children than the music they have in school; therefore, be it

Resolved, That music educators be enjoined to make themselves much more familiar with music heard over the radio, to the end (1) that they shall be able to evaluate and discuss this music intelligently with their pupils, and (2) that they shall introduce into their school music such aspects of it not now presented as are feasible and desirable. We maintain that music outside the school needs to be interpreted by a wise program of music in the school.

IV

WHEREAS, Many factors in the music education program, desirable when properly used, but destructive when wrongly applied, have led to confusion in school music procedures; therefore, be it

Resolved, That such items as attractive material, variety of subject matter and method of presentation, multiplying of music organizations in the school, relating of music to other subjects, preparing of projects, giving of public programs, creative music endeavors, expensive equipment, fine housing and many other newer elements in school music programs are extremely desirable when used as aids to the chief purpose of music instruction. But it is never to be forgotten that the justification of well-trained and well-paid music educators and adequate equipment and scheduling rests ultimately on the development of such power in the handling of the material of music by the children that they shall not only be inspired, but shall be qualified to continue their music activities beyond the classroom. To this end music educators need to give constant thought by which they may be assured that children are gaining definite musical power, under which term is to be included not merely the handling of music notation, desirable as this is, and unduly neglected as it is in some school systems, but also development of those creative, appreciative, and social powers which shall make the children keener in the enjoyment of life and more ready to be of service to mankind. Music must definitely contribute to the forming of better poised personalities, more self-reliant beings—in a word, better citizens of a democracy.

V

WHEREAS, At least half of the children of our country attend rural or small town schools in which there is slight and usually inadequate music instruction, and

WHEREAS, The installation of state directors of music has already in several notable instances demonstrated the salutary effect upon the music in these schools which can be produced under favorable conditions through the efforts of such an official; therefore, be it

Resolved, That we warmly recommend that the states which do not have state directors of music give serious consideration to installing such an officer whose duties shall be primarily to improve rural music.

VI

WHEREAS, We deeply deplore the fact that music as an integral and vital factor in education has not been so recognized in our United States Office of Education; therefore, be it

Resolved, That we heartily reaffirm the action of the Music Educators National Conference at its 1938 meeting in St. Louis, when it endorsed the McGranery Bill (the McGranery Bill was reintroduced in Congress January 11, 1939, and as bill number H.R. 2319), providing for a Division of Music, Art, Drama and Speech in the United States Office of Education.

VII

As a matter of record we include in this report the following resolution prepared and approved by the Executive Committee:

Believing that the interests of music education may best be served through close coöperation between music educators and educators in other fields, and that all branches of education will benefit through united effort, the Executive Committee of the Eastern Music Educators Conference recommends that the members

of this Conference give careful thought and consideration to the desirability of effecting a closer relationship through affiliation with the National Education Association.

VIII

THE Executive Committee, on behalf of the members of the Eastern Music Educators Conference, gratefully acknowledges the exceptional coöperation received from the School Committee of Boston, the schools of the Boston area, the State Department of Education and all those who contributed so generously to the success of the 1939 biennial meeting.

[Committee on Resolutions: Peter W. Dykema (chairman), Mabel E. Bray, Glenn Gildersleeve, Helen M. Hosmer, George P. Spangler.]

Adopted by the

North Central Music Educators Conference
at Detroit, Michigan, March, 1939

I

SINCE THE existence and activities of the Music Educators National Conference are predicated upon the acceptance of music study as a factor in education, it is obvious that the organization representing the school music teachers' group should rightfully be related to the organization representing the nation's entire teaching body. Such relationship should afford advantages not now available to the Music Educators National Conference and its divisions and associated organizations.

The Executive Committee recommends that the North Central Music Educators Conference approve the following policy: That the North Central Music Educators Conference commend and endorse the recent action of the Executive Committee of the National Education Association in formulating a definite proposal of a plan of affiliation between the Conference and the National Education Association; and that the North Central Music Educators Conference urge the National Executive Committee to utilize every medium to acquaint the members-at-large with the purpose and benefits of such proposed affiliation and take such steps as may be required to secure action upon the proposal at the next biennial business meeting of the National organization.

II

RECOGNIZING the need of a central source for gathering, organizing and disseminating authoritative information on the teaching of school music, we heartily reaffirm the resolution passed by the Music Educators National Conference in St. Louis, Missouri, April, 1939, endorsing the McGranery Bill which provides for a Division of Fine Arts in the United States office of Education.

(This Bill was reintroduced in the 1939 Congressional Session under the number H.R. 2319.)

III

THE SCHOOLS of our country have sent into the community large numbers of students well prepared to perform artistically in the various types of musical organizations. Because of this fact, we believe that all music educators should stress and encourage the organization and activity of music groups in which all members of the community beyond school age may participate.

IV

SINCE our elective courses as now constituted fail to provide fully for the

needs of all students, we urge that additional general cultural courses be developed in music understanding.

V

REALIZING the vast amount of music that is coming into daily life by means of radio and sound pictures, we strongly urge all teachers of music to accept the responsibility of guidance in developing discrimination and appreciation of that which is finest and best.

VI

RECOGNIZING the necessity that teachers of school music be broadly prepared for service in this particular field, we strongly urge that music in our American schools be taught only by those teachers who have been specifically trained.

VII

WE appreciate the magnitude of undertaking the entertainment of a Conference of such proportions as a North Central Music Educators Conference and wish to express our genuine and sincere thanks for the cordial hospitality and thoughtful care given us by all members of local committees.

We express our whole-hearted gratitude to all our officers who have worked so diligently and untiringly to provide the stimulating and inspiring programs which this week has afforded us.

[Committee on Resolutions: Russell V. Morgan (chairman), Lorrain E. Watters, Ada Bicking.]

Adopted by the
Northwest Music Educators Conference
at Tacoma, Washington, March, 1939

THE Northwest Music Educators Conference is deeply appreciative of the efforts of all who have made this conference such an outstanding success; therefore, be it

Resolved, That we express our sincere gratitude to the host city of Tacoma; to Howard R. Goold, superintendent of schools, and his staff; to Mort J. Downing, directing chairman; to Louis G. Wersen, supervisor of music, and President of the Conference; to the Chamber of Commerce; to the chairmen of the Instrumental and Vocal Affairs Committee; to the directors of the various conference organizations—Vladimir Bakaleinikoff, Arthur S. Haynes and Ralph Peterson (we are especially grateful to Mr. Peterson for his willingness to assume responsibility for the chorus at such a late hour); and to all committees, for their splendid coöperation in making possible this great achievement. Thanks are also due the directors and students of all local and visiting groups who have contributed so generously to the program.

II

Be It Further Resolved, That the Resolutions Committee be appointed early in the next biennium to consider educational policies peculiar to the needs of the Northwest Music Educators Conference and present these at the next meeting of the Conference.

III

Be It Further Resolved, That a research committee be appointed, consisting of approximately five members who are leaders in the various fields from the

elementary grades through university, these leaders to act as subchairmen of committees to assist in this research work.

IV

As a matter of record we include the following resolution adopted by the Executive Board:

"Believing that the interests of music education may be best served through close coöperation between music educators and educators in other fields; and that all branches of education will benefit through united effort, the executive committee of the Northwest Music Educators Conference recommends that the members of the Conference give careful thought and consideration to the desirability of effecting a closer relationship and affiliation with the National Education Association."

[Committee on Resolutions: Ethel M. Henson (chairman), Frances Dickey, Raymond C. Fussell, Howard W. Deye, Stanley M. Teel.]

Adopted by the
Southern Conference for Music Education
at Louisville, Kentucky, March, 1939

I

WHEREAS, The Southern Conference for Music Education realizes that some progress has been made in music education in the South during the past two years, but that there is still much opportunity for improvement; therefore, be it

Resolved, That we reaffirm several of the very excellent resolutions submitted by the committee in its report at the Columbia meeting in 1937, restating such sections as seem apropos now, as follows:

(1) That we recommend to the State Department of Education of each state the advisability, in fact the necessity, of adding a state director or supervisor of music to its staff.

(2) That we most earnestly stress the need for the development of orchestras and orchestral music throughout the Southern states.

(3) That we advise the regulating of all instrumental work in the public schools on the basis of music education.

(4) That we urge the adoption of a better and more definite standard for certification of music teachers and supervisors, especially instrumental work, and a correspondingly increased remuneration.

(5) That we heartily endorse increased activities in music in several states, and also suggest that the Conference generally adopt the idea of such organizations as the state music educators associations, regularly affiliated with the Music Educators National Conference.

II

WHEREAS, we realize the importance of music in the rural schools; therefore, be it

Resolved, That we seek earnestly in our own states to provide a definite, forward-looking movement for the establishment of a coördinated program in music education in the rural schools.

WHEREAS, the members of the Southern Conference for Music Education realize more fully than ever the important place that music must occupy as a

means of utilizing the leisure time of the citizens of our respective states; therefore, be it

Resolved, That we, as individuals, make a greater effort to have more carryover of our music work into the postschool life of our pupils, through choirs, community choruses, orchestras, bands, etc.

III

WHEREAS, the National Education Association is making a definite study of the types of music now being used, and which should be used, in moving pictures; and since we, as individuals, have this opportunity for definite assistance in teaching discrimination; therefore, be it

Resolved, That we try to use our influence to secure attendance at pictures which make use of better music.

IV

WHEREAS, The population of the South contains a large number of the Negro race; and

WHEREAS, The Negro race has contributed and is likely to continue to contribute to American music; therefore, be it

Resolved, That the members of the Southern Conference for Music Education shall begin to accept more definitely and resolutely the responsibility for preserving and encouraging music in the Negro schools whenever and wherever the opportunity for service presents itself.

V

WHEREAS, We believe that the interests of music education may be best served through close coöperation between music educators and educators in other fields, and that all branches of education will benefit through united effort, be it

Resolved, That the Southern Conference for Music Education approve the action of our Executive Committee in supporting the movement to affiliate with the National Education Association, and endorse the recommendation that the members of the Conference give careful thought and consideration to the desirability of effecting such affiliation.

VI

WHEREAS, The 1939 session of the Southern Conference for Music Education has been so successfully carried on; therefore, be it

Resolved, That the sincere thanks of the Conference be personally extended to Superintendent Zenos E. Scott, general chairman, as well as through him to the members of the Board of Education and to all connected with the Louisville Public Schools, who have made our visit so enjoyable; and particularly to Helen Boswell, director of music for the Louisville Public Schools, and to Miss Boswell's staff, who have worked untiringly to provide instructive entertainment for us; also to the parochial schools of Louisville, Father Felix N. Pitt, superintendent, and the Jefferson County schools, Helen McBride, supervisor of music, for the contributions they have made; to President Raymond A. Kent, and the school of music of the University of Louisville for the concert by the string ensemble under the direction of E. J. Wotawa; and to the Louisville Education Association, the Louisville Classroom Teachers Association and the Louisville Principals Club for the buffet supper and reception which they jointly sponsored; to the Louisville Chorus, Frederic A. Cowles, conductor; to

the Louisville Civic Orchestra, Robert S. Whitney, conductor; to the Columbia and National Broadcasting companies, and to Stations WHAS and WAVE for special courtesies; to the Shackleton Piano Company for supplying the Hammond Organ and pianos; to Henry Pilcher's Sons for furnishing the Orgatron used to accompany the lobby sings; to the Baldwin Piano Company for furnishing pianos; to the various music exhibitors who not only helped to make the Conference possible, but also contributed to its educational value; to Edwin N. C. Barnes, president of the Conference, for a program which was well planned and successfully executed; and to all who in any way helped to make this an outstanding convention.

We also recommend that the secretary of the Conference be instructed to send a copy of these resolutions to the Louisville papers and to each person or organization mentioned above.

[Committee on Resolutions: Price Doyle (chairman), C. B. King, L. R. Sides, Lloyd V. Funchess, Janette Arterburn.]

Adopted by the
Southwestern Music Educators Conference
at San Antonio, Texas, April, 1939

I

Be It Resolved, That the Southwestern Music Educators Conference wishes to express sincere appreciation to Catharine E. Strouse, our president, for the magnificent program she has brought to such successful culmination; to the other officers of the Conference for their untiring efforts in behalf of the organization; to Assistant Superintendent of Public Schools Thomas B. Portwood, general chairman of the Conference, for his interest and enthusiasm in promoting the success of the meeting; to Superintendent of Schools I. E. Stutsman; to the Board of Education; to the mayor, Honorable C. K. Quin; to chairmen of the Convention Bureau and to the Chamber of Commerce; and especially to all the teachers, students and parents of the public and parochial schools and colleges in the San Antonio area who have coöperated so fully in making our Conference a success; to the press of the city for their publicity; to the Gunter and Plaza Hotels for their gracious hospitality and interest; to all who have furnished places for rehearsal, the manager of the City Auditorium; and to all others who have assisted in promoting the interest of the Conference by appearance on the programs or attendance at the meetings.

II

Be It Further Resolved, That the following resolution, which has been approved and adopted by the other Sectional Conferences assembled this year, shall be adopted by the Southwestern Music Educators Conference:

"Believing that the interests of music education may be best served through close coöperation between music educators and educators in other fields; and that all branches of education will benefit through united effort, we approve the action of the Executive Committee of the Southwestern Music Educators Conference in supporting the movement to affiliate the Music Educators National Conference with the N.E.A., and in the recommendation that the members of the Conference give careful thought and consideration to the desirability of effecting a closer relationship with the National Education Association through such affiliation.

[The Committee on Resolutions: John C. Kendel (chairman), Gratia Boyle, Mary W. Hanley.]

FLOWERS FOR THE LIVING

NELSON M. JANSKY

President, Music Education Exhibitors Association (1938-40)



I SHOULD LIKE to offer a comparison of the thrills and joys of a Christopher Columbus, a Magellan or an Admiral Byrd with the joys that are to be had through new experiences in music. All of us at one time or another have known the pleasure of discovery. And as musicians, we are especially fortunate in the fact that the word *discovery* has a special meaning in music.

But before I continue with these thoughts, permit me to express a few words of welcome and appreciation on behalf of the Music Education Exhibitors Association. Indeed, there is a close connection between new experiences in music and the reason why we exhibitors are now confronting you in formidable array along the corridors and public rooms of the Biltmore Hotel in Los Angeles.

Our Exhibitors Association is a group of businessmen who deal in music materials. Our membership includes instrument makers, publishers, retail dealers and music service organizations of various kinds. We enjoy the status of an auxiliary body of the Music Educators National Conference.

Naturally, we wish to attract favorable attention to our goods, with the hope that eventually you will buy some of them. You have allowed us to organize and manage these displays at your conferences. We greatly appreciate the good will which exists between your professional group and our so-called commercial body. At the same time, we feel that our products are making a real contribution toward better music education. In other words, the tools of teaching deserve your consideration.

Perhaps, also, you have realized that businessmen are skilled in commercial matters and can use their ability and experience in running the exhibits while your officers and committees devote themselves to the professional features of the program. We, in turn, charge our members a fee to be allowed to come here and show our wares. We collect these fees and turn them over to the Conference for the furtherance of its many important activities. It is our pride and pleasure that the sums we raise are an important portion of the funds available to the Conference.

As an example of the successful working of this plan, I cite what to me was a rather amusing experience. While our committee was looking over the field of possible exhibitors who should be encouraged to come to Los Angeles, we noted several important firms that had not yet made application. At once we set to work on a campaign of solicitation. Then, in the midst of these serious proceedings, I began to laugh.

"What in the world is the matter with you?" asked a member of the committee.

"Well, look here," I said. "You and I are trying to make a living in the music business, and here we are scurrying all over the country to find competition for ourselves."

Now, I solemnly swear, though some of the committee might have been a little amused, at the same time they were really shocked at my—mark this—"commercial" attitude!

"Why, we're working for the Conference!" was the reply.

And that response, I believe, is an example of enlightened self-interest, not

[National Conference, Los Angeles, 1940]

far removed from the high idealism which motivates your own educational group.

As you see our exhibits in the adjacent halls, perhaps you do not entirely approve of the transformation we have made in the beautiful Biltmore Galeria. But one change deserves your attention. We have invented some names. Three of our large exhibit rooms we now call Sala Santa Maria, Sala Santa Barbara and Sala Santa Monica. One of the corridors we have named El Paseo San Jose, and another El Paseo San Diego. By the way, it was a Los Angeles man who suggested El Paseo San Francisco. How is *that* for coöperation?

It seemed at first a little strange that I should be allowed to travel three thousand miles from the East Coast to welcome you to these exhibits in California, because, as you see, I am an Easterner and not a Californian. And yet, I take special joy in doing so. This is my fifth trip to the Pacific Coast as a Conference exhibitor. You may be surprised to learn that many exhibitors—both your neighbors here and our Eastern members—have a much longer and more faithful record than this. We from the East feel very much at home here and we join you in your love of the things Pacific and Western.

In addition, I believe my fellow exhibitors will wish me to pay tribute to the West Coast people—the business houses as well as the educators—for their loyal support of Conference and exhibit activities when they have taken place in other parts of the country. Now we are all here together for a common cause—the advancement of music education.

This National Conference marks the publication of the *Business Handbook of Music Education*, a booklet whose purpose is aptly described by its title. It explains sound and efficient business practices with regard to music materials. [Active members of the Conference received this handbook as they registered.] Copies are being made available without charge to graduating classes in music education at teachers colleges and universities. We believe it will prove helpful to all teachers and students of music.

The connection between discovery in music and our exhibits is just this: As you stroll through La Sala Santa Barbara and along El Paseo San Jose, and even El Paseo San Francisco, it is possible that you will encounter some delightful adventures—of the *mind*, that is, if you observe with real curiosity and imagination.

It is likewise possible, of course, that your reactions will prove disappointing to us as well as to yourselves. For example, we know that one or two visitors—not more than one or two—out of a hundred (we hope), but at least a few, will take up a new collection of music, and turning the pages rapidly, will say in passing, "Yes, I know that; I know that; I know that," and so on, with the final pronouncement, "Yes, I am familiar with a *lot* of this material. It looks like a splendid book."

On the other hand, the process may be: "Don't know that; where'd you get this? Never saw that," and so on. "Well, there's not much I can use here."

Obviously, reactions such as these indicate an unwillingness to consider anything worth while unless *previously* it has become thoroughly familiar to the beholder. This attitude is exhibited just as frequently with regard to instruments and other materials. Indeed, one of our instrument makers recently remarked that he had a customer who refused to look at the latest model of a trumpet because thirty years ago there was some little detail in the mechanism of that make which he did not like, though in the meantime many changes and improvements had been made.

In lesser or greater degree, all of us have this same feeling, this reluctance to examine a new thing carefully and decide for ourselves concerning its merit. We are mistrustful of our own taste and musicianship. We want to see the name of Bach or Beethoven or Strauss or Schubert before we can make up our minds as to whether we shall have anything to do with it.

This condition, no doubt, is responsible for an incident reported recently of a class in music appreciation.

"What makes a great composer?" asked the teacher.

"Why, first of all," said the student, "a great composer must be dead."

Some writers on musical subjects are at last beginning to believe that a very mischievous legend is responsible for the current lack of curiosity and imagination with respect to new things in music. This legend pretends to affirm that *all* great composers were neglected in their time; that all were poor and lived in garrets; that the public—even the musically intelligent public—should never be expected to judge and enjoy the product of its own day.

A glance into the lives of the great composers will reveal that quite opposite ideas were held over a considerable stretch of time.

In one of the recent histories of music, we read about Handel's triumphant tour of Italy, in the following terms:

"Everywhere audiences applauded wildly and cried again and again, 'Long live the dear Saxon.' . . . In every city, Handel was given honors by all the music societies. Every visitor to Italy took back tales of the brilliant young composer."

And in the early years of Handel's life in England: "Every Sunday he would ride to church attended by a hundred Swiss guards. The road would be thronged with lords and ladies anxious to worship at the same time he did."

Even the somber and solitary Beethoven had his days of glory. Countesses and princes flocked to take lessons of him. A baron sharpened his quills for him. One prince kept an orchestra at his disposal to rehearse all his latest compositions.

Again, "The name of Rossini was on every man's tongue," continues the history book. "In some opera houses, the whole season was given up to his works."

Of course, there is the sad epilogue in Rossini's life—how he became so facile with his pen, and at the same time so prosperous and lazy that he wrote many of his compositions in bed; and if he chanced to drop a sheet of music paper on the floor, rather than pick it up, he merely dashed off another tune.

Wagner often is cited as an example of a composer who was neglected and misunderstood because his music was so strange and revolutionary. But we have the authority of Ernest Newman that popular enthusiasm for his music and curiosity about his latest works spread throughout the entire world, and Newman wrote a whole book to prove it.

All I wish to imply by these instances is that through a long period, the creation and performance of a new musical composition was a matter of great importance; no one looked exclusively to the past in order to find something worthy of attention.

Those of you in this audience who are composers: Does anyone sharpen your pencils for you? Do you ride about the city behind a motorcycle escort? Can you afford to stay abed late?

I am indebted to a composer-friend of mine for a revealing example of the contemporary attitude. His name, by the way, is Charles Repper. He lives in

Boston and, incidentally, despite the rather staid atmosphere of that town, dares to express the shocking belief that music has a right to be gay, saucy and even frankly humorous and still be considered good, significant music. He tells the following true story, which he wrote for a well-known musical journal—an incident, by the way, which ought not to be described within earshot of Hollywood.

"There was something of a stir between numbers at a concert by the Boston Symphony Orchestra, when Dr. Koussevitzky, the conductor, was observed to recognize someone in the audience; and for some unaccountable reason word got about that it was Charlie Chaplin.

"Eventually, however, it was learned that the conductor had nodded *not* to a famous movie star, but to the composer of a new work which was being performed that day.

"But even the mere *possibility* of Chaplin's presence evidently rates as newspaper copy, for a leading daily came out the next morning with a paragraph on the front page, top of the column. The headline read, 'No, Not Charlie; Only a Composer.'"

Since we exhibitors are interested in displaying and selling new materials and new developments of standard materials, we are naturally interested in *live* composers as well as dead ones; *modern* products as well as old. And we are especially anxious to promote the welfare of American composers.

I am also indebted to a friend for the penetrating observation that the composer of music, though he must eat and clothe himself and find shelter as anybody else, throughout his entire economic life is obliged to compete not only with the composers of his time, but with all the composers who ever lived, as well.

This is also true with authors, playwrights, painters and even movie makers, but in a lesser degree. Can you imagine a local reading circle reviewing a book two years old? How many old plays are there on Broadway as compared with new ones? And how many people want to see last year's movie?

There is something exciting about a first night at a play. Everybody tries to read the latest novel. To the artistically cultivated, the first performance of a new symphony or the première of a new opera ought to suggest just as many thrills and adventures.

Maybe you can find a few of these new thrills in our exhibits. In any case, come and have a look. Welcome to our show!

MUSIC EDUCATION ON THE MARCH

GRACE V. WILSON AND MARY E. IRELAND



[NOTE: This article first appeared in the *Music Educators Journal* (March, 1940), and was accompanied by the following explanatory paragraph:

"At the six Sectional Conference meetings in 1939, through the cooperation of the National Executive Committee and the Sectional Conference Executive Committees, officers and former officers of the National and Sectional Conferences gave addresses on the general subject of the business administration and financial program of the Conference, the functions of the business office and its relationship to the various Conference activities. The speakers were President Louis Woodson Curtis; Past President Joseph E. Maddy; Ethel M. Henson, past president of the Northwest Conference; Richard Grant, member-at-large of the National Executive Committee and past president of the Eastern Conference; Grace V. Wilson, past president of the Southwestern Conference; and Mary E. Ireland, past president of the California-Western Conference. Statistics and general information embodied in the addresses prepared by these speakers were secured from the Conference business office and other sources. This article represents a composite of the addresses prepared by Miss Wilson and Miss Ireland, with material from the other four addresses, supplemented by such editorial additions as have been required to organize the whole into a comprehensive and up-to-date presentation. The editors feel that the article not only gives an interesting and illuminating review of the history of the Music Educators National Conference, but is also of exceptional value from an institutional standpoint, disclosing as it does many vital points in regard to the administration and operation of the organization and the functioning of the business and publication office."

AMONG THE THOUSANDS of men and women who are now members of the profession represented by the Music Educators National Conference, only a few have firsthand knowledge of the history of the organization since its inception a third of a century ago. Indeed, to many who have entered the field in recent years, the "Conference" is something that has always existed; without much thought the newcomers accept the Conference and its achievements as their professional inheritance—often without any thought at all. This is to be expected. It is the way of life.

If there is regret on the part of some of us that not all of the younger music educators evidence the same degree of professional zeal and "Conference spirit" that imbued our pioneers in school music, let us bear in mind that this is the new era for which the Conference founders made preparation. The very advent of many thousands into the field so recently pioneered by a mere handful of people, automatically submerges the "missionary" zeal which formerly motivated the group—and each individual. Nevertheless, although we are organized and geared to meet this new situation, it is quite evident that, fundamentally, the same kind of zeal and the same spirit of earnestness and enthusiasm prevail as in the days when our numbers were fewer and our tasks greater.

It is a fact, therefore, that whether young or old in the field, and whatever our respective assignments therein may be, we are missing an opportunity if we do not all share the inspiration, the professional pride and satisfaction which can be derived from full knowledge and appreciation of the Music Educators National Conference and its significance as a cooperative enterprise.

It is impossible for us to compute, in terms of professional, musical and educational values, the contributions made in the past thirty-three years by thousands of supervisors and teachers, who, through the medium of this organization, have given unstintingly of their time and energy. And we know that it requires more than work, thought and hours to instigate a great nationwide movement; there must be self-dedication to a cause; there must be the kind of faith and enthusiasm that were manifested by the Conference founders. Musically, educationally and professionally, we are where we are today because of this unselfish devotion on the part of those who blazed the trail which has now become a broad, well-marked thoroughfare. Over that right of way, music education has steadily marched forward. It is the purpose of this article to review some of the mileposts in the history of the M.E.N.C. which represent

points of progress along the line of march, and to discuss some of the later developments which have so vastly extended the influence of our organization.

According to Edward B. Birge's *History of Public School Music in the United States*, a few school music societies had been organized before the Supervisors Conference came into being, but each one existed only for a short time. Probably the two best known of these were the New England Public School Music Teachers Association, which was organized in 1885, and the Society of American School Music Supervisors, which was organized in 1899. As early as 1876, public school music was recognized as a phase of education which should be given serious consideration, and in 1884 a music section was established by the National Education Association; later several state teachers associations organized music departments.

The music section of the National Education Association soon attained wide recognition, and each year saw an increasing number of music teachers in attendance at meetings of the section. Supervisors realized that their coming together for discussion and study had great educational value and that school music was making real progress because of these meetings. As a result of the many discussions, standards were raised, committees were appointed to formulate courses of study, thought was given to supervisory training, and many other problems received serious consideration.

By 1906, many supervisors had become "convention conscious," and the music sections of the state associations and of the National Education Association had created a great deal of interest. Many of the leaders in the school music field had begun to think about having a separate organization, but it was not with this in mind that Philip C. Hayden, supervisor of music in Keokuk, Iowa, and editor of *School Music*, wrote in November, 1906, to a number of supervisors inviting them to a meeting in his city.

In an article on "The Founding of the Conference," published in the March-April, 1932, issue of *School Music*, Van B. Hayden (son of Phillip C. Hayden) stated that his father wrote to some thirty supervisors in the middle west, inviting them to visit the Keokuk schools. In his letter Mr. Hayden said he would like to have the entire group come at the same time to observe some experimental work in rhythm-forms and, in addition to the demonstrations he would give, if the meeting could last two days, there would be time to discuss problems which would be of interest to all. Most of the supervisors who received the invitation responded enthusiastically, and so the January-February, 1907, issue of *School Music* issued a call urging all interested supervisors to attend a school music supervisors conference at Keokuk. This call was signed by twenty-five supervisors. Later the official board of the National Education Association Music Section was asked to appoint a committee to arrange a program—and on April 10, 1907, teachers from sixteen states were assembled in Keokuk. On the second day of the meeting there was such enthusiasm that the "Supervisors Conference" was organized with a membership of sixty-nine. Thus, did the invitation to a two-day meeting result in the inception of what was destined to be one of the most significant musical organizations in the world. Little did Phillip Hayden and the supervisors who met with him in Keokuk realize that they were laying the foundation for a movement in education which was to bring the influence of music directly into the experience of millions of men, women and children, and through this experience the lives of countless numbers of people would be changed for richer, fuller living.

From the beginning the Conference was an aggressive, progressive and enthusiastic organization, and in 1910, when the group met in Cincinnati, a

constitution was adopted. At this meeting the name was changed from "Supervisors Conference" to "Music Supervisors National Conference." At the 1914 meeting in Minneapolis, an important step was taken in the decision to publish an official magazine. The new magazine was issued four times a year and was distributed free to all teachers who were interested in school music, whether they were members of the Conference or not. The name adopted for the magazine was *Music Supervisors Bulletin*, but this was changed in 1919 to *Music Supervisors Journal*. In 1934 the present title was adopted to correspond with the renaming of the organization as the Music Educators National Conference.

In 1917 at the Grand Rapids meeting there was an important departure from the previous programs. The attendance at the Conference was now large enough to warrant the addition of round table meetings, and these were included so that many more phases of music could be discussed than could have been presented in general sessions. Thus began the expansion which has been evidenced in meetings and all activities of the Conference year by year since that time.

In 1918 at Evansville, Indiana, an Educational Council of ten members was elected to study school music problems. This was indeed a vital step, for it initiated the tremendous service rendered over all these years by our Research Council. At the meeting in 1921 at St. Joseph, Missouri, the Educational Council presented two reports—one on "A Four Year Course for Training Supervisors" and the other, "A Standard Course in Music for Elementary Grades." Following this meeting, these reports were published for distribution.¹

At the Cleveland meeting in 1923 the Educational Council became the National Research Council of Music Education, and the membership was increased from ten to fifteen members. Later the name was changed to Music Education Research Council, and in 1938 the membership was increased to eighteen. No higher recognition in the field of music education can be given than to be elected to the Research Council.

One of the festive occasions of the Cleveland meeting was the first Pioneers Breakfast, when the Conference founders lived again in the memories of the Keokuk conference. Here began the Founders Association as a fountainhead of Conference spirit and power.

In 1924 at Cincinnati, in addition to the general programs, there were thirteen sectional meetings. By this time the Conference had grown to such proportions that a biennial plan was being discussed. Conference leaders felt that music in every section of the country would be greatly benefited by sectional conferences which would reach the many teachers who, because of long journeys and the expense incurred, could not afford to attend a national meeting. In other words, if teachers could not go to the Conference, the Conference would go to them. The Eastern and Southern Conferences, which had been organized for some time, had proved the truth of the theory that sectional meetings would help many teachers whom the national meetings might never reach. Therefore, at Kansas City in 1925, the Conference adopted the biennial plan whereby the National Conference convenes in the even years and the Sectional Conferences

¹ One of the most widely used publications in the school music field is this first bulletin published by the M.E.N.C., now in its seventh printing, and officially titled *Music Education Research Council Bulletin No. 1—Standard Course of Study and Training Courses for Supervisors*. Many reports made since by the Research Council have been adopted by the Conference and printed in bulletin form. At present the Council is completing a major work in "A Program for Music Education—Preschool, Kindergarten, Elementary and Secondary," the outline of which is printed in this volume, pages 132-134.

in the odd years. In 1926 at Detroit, the North Central and the Southwestern Conferences were organized.² The Northwest Conference had its inception in 1927. California had had an organization for several years, but did not affiliate with the National until 1930. In 1932, three adjoining states were taken into the California Conference and the name was changed to the California-Western Conference.

At this point, reference should be made to two other important factors in the development of the Conference and its service to the school music profession:

(1) It would be hard to estimate the total contribution made by standing and special committees—serving in educational, functional and promotional capacities. Thousands of hours of professional time have been devoted to study, planning and plain hard work by these committees since the early days of the Conference, and at one time or another virtually all of the members of the profession who have affiliated with the Conference over a period of years have served upon or coöperated with these committees.

(2) Another important contribution which is beyond anyone's ability to fully comprehend has been made by the state chairmen. Altogether, hundreds of Conference members have rendered service as state chairmen—and their labors have been largely unheralded—but not unappreciated. It is they who brought the Conference and its work into direct contact with the school music teachers throughout the country, and though membership promotion has been their major function, they have served in many other ways. With the advent of the state associations, the state chairmen become the liaison officials between the state and national organizations. Later, those state organizations which became units of the Conference assumed the functions which formerly had been assigned to the state chairmen; the president of each such affiliated association technically occupied the position of state chairman. Today, we have a constantly growing number of state affiliates, but there are still many states in which the state chairmen carry on as before, and, in quite a number of instances, the presidents of state associations not yet affiliated with the Conference serve also as state chairmen.

Some day a section of the YEARBOOK should be dedicated to the state chairmen, and a list should be printed giving the names of all who have shared in this work which has been so vital to our organization—particularly at the time of the inauguration of the united Conference plan. Since the state chairmen simultaneously served the National and the respective Sectional Conferences, they had much to do with the fusion of interest and effort which made the united Conference plan a success from the outset.

The tremendous growth of the united Conferences brought a new problem. By 1928 it was apparent that steps must be taken to establish a central business management for the National and Sectional Conferences. Until this time the presidents had borne the responsibility of both the educational and the business phases of Conference administration. The duties of the national president and

² It was in Detroit in 1926 that the music educators of the nation were electrified by the first National High School Orchestra, conceived, organized and conducted by Joseph E. Maddy. The next year the Department of Superintendence (now the American Association of School Administrators) heard the National High School Orchestra at the Dallas convention, and as a result wrote into the records an emphatic endorsement of music as an essential in education. The subsequent presentation at Chicago in 1928 of the National High School Chorus conducted by Hollis Dann, as well as another National High School Orchestra, and the wide vogue of sectional, state and substate high school orchestras, bands and choruses, are matters of current history. This year (1940) at Los Angeles we have the National High School Orchestra, Band and Chorus, National Junior High School Orchestra and National Junior College Orchestra, with the Southern California Junior College Festival Chorus.

the other officers, especially the second vice-president and the treasurer, had become so arduous that these officers could no longer perform them and still do justice to their professional positions. Anticipating still greater expansion, it was decided the Conference officers must have assistance.

This step had been under consideration since about 1922, when Karl W. Gehrkins during his term as president of the National Conference appointed a committee to investigate the possibilities of establishing a business office, but no definite action was taken because no funds were in sight. From that time on, however, the subject was discussed more and more, and finally, during the administration of President Mabelle Glenn (1928-30), a committee on business administration³ was appointed. This group presented a plan whereby they believed a central office with an Executive Secretary might be financed. In the report to the Conference the Committee made the following statement which set forth the duties that were to be allocated to the Executive Secretary:

"The Executive Secretary, under the direction of the Executive Committee, shall handle all business details of the Conference, including (1) the present business duties of the president; (2) the handling, under bond, of all Conference funds now administered by the treasurer; (3) the business management of the publication offices; (4) the sale of convention space now administered by the officers of the Music Education Exhibitors Association; and (5) all other business responsibilities now existing in the Conference."⁴

After many hours' work, the Business Administration Committee compiled a revision of the Constitution, making provision for the business office and for other needed changes, and the Conference adopted the proposed revision in 1930 at Chicago. The newly-elected Executive Committee⁵ was authorized to choose a location for the office and to appoint a secretary. This last assignment was not an easy task because the person who was to assume the secretaryship must be a combination businessman, editor, publisher, and organization executive, and furthermore, must know something of music. After considerable deliberation, C. V. Buttelman of Boston was appointed Executive Secretary. Later on, Vanett Lawler, who also has unique qualifications for this type of work, and who was engaged as a member of the staff shortly after the office opened, was made Assistant Executive Secretary and Assistant Managing Editor of the *Journal*. Chicago, because of its central location, was chosen as the city where the office should be established. The office opened during the summer of 1930, but did not get under "full steam" until 1931.

During this period another item of especial significance in the more recent history of the Conference was the change made in the policy of the official magazine, the *Music Supervisors Journal*, the title under which the periodical was published at that time. Ever since its founding in 1914, the magazine had been distributed free to all interested school music supervisors and teachers. At first four issues were published during each school year; later five, which was the number of issues in each annual volume when the business and publication office was opened in 1930 in Chicago.

Year by year the *Journal* grew in educational value, in circulation and in

³ Personnel of 1928-1930 Business Administration Committee: C. C. Birchard, George Oscar Bowen, Hollis Dann, Franklin Dunham, Peter W. Dykema, George H. Gartlan, Karl W. Gehrkins, Mabelle Glenn, Charles E. Griffith, Earl L. Hadley, Joseph E. Maddy, Frances Dickey Newenham, Victor L. F. Rebmann, J. Tatian Roach, M. Claude Rosenberry, Herman F. Smith, Herman Trutner, Jr., Paul J. Weaver, Grace V. Wilson, Grace P. Woodman.

⁴ *Music Supervisors Journal*, March, 1930, p. 5.

⁵ Members of the Executive Committee (1930-1932) which supervised the opening of the business office: Russell V. Morgan (president), Mabelle Glenn (1st vice president), Max T. Krone (2d vice president), Frank A. Beach, Ada Bicking, Walter H. Butterfield, Karl W. Gehrkins.

size, and although from the outset there was generous advertising patronage, postage and mailing costs increased as the distribution and the per copy weight and printing cost increased, leaving only a small balance from the advertising revenue to pay for necessary clerical and overhead costs. All this represented a tremendous achievement, for the *Journal* had become an established and widely recognized periodical. But it was distributed free; and it was edited and published by a voluntary officer! With the opening of the business office, therefore, a new policy was indicated, for among other things it seemed necessary to take advantage of Uncle Sam's second-class mailing privilege and thus effect a material reduction in the cost of distribution. To accomplish this, certain requirements had to be met, including the establishment of a bona fide paid circulation.

Under the provisions of the new Constitution adopted at the 1930 meeting of the Conference, the *Journal* was put on a paid subscription basis; one dollar of the annual dues of each active member was to be applied on the annual *Journal* subscription, and persons not members of the Conference were to have the privilege of subscribing for the magazine at the rate of one dollar per year. Second-class entry at the Chicago Post Office was granted, and with the issue of September, 1930, the free circulation of the *Journal* ended, except for limited distribution in connection with the promotion of certain of the educational activities of the Conference. That this step had important bearing on the future, will be seen later when we discuss the financing of the Conference, for the *Journal* now shoulders the lion's share of this responsibility.

Closely associated with the important developments of ten years ago, which have had such important bearing on our work of the decade, was the decision by the Executive Committee to appoint an Editorial Board for the *Journal*. The thought had been that an editor would be named to act in a supervisory capacity in administering the editorial policy as determined by the Executive Committee, but, after long and careful study, an Editorial Board or "composite editor" was decided upon as more consistent with the needs and nature of a coöperative organization like the Conference. This Editorial Board was commissioned to work out an editorial policy and procedure with the Executive Secretary, who was given the title of Managing Editor. The wisdom of this course seems to have been demonstrated long since, for the *Journal* circulation has vastly increased, the number of issues was increased from five a year to six, and the average number of pages per issue has so increased that we now receive the equivalent of a seventh issue each year. Few of us realize, when we casually pick up our *Journal*, that in addition to the usual editorial work which is done by the office staff in preparation of material for the *Journal*, literally hundreds of manuscripts are read by the Editorial Board. Sometimes a single manuscript is reviewed by two, three or four members of the board before a decision is reached as to its suitability for the magazine. Revisions or condensations or other changes are suggested to authors in many cases—which mean further review of the altered manuscripts,—and in total many hours of time are contributed by the chairman of the Editorial Board and his associates.*

A grateful word should be said about those who contribute articles, for theirs is a fundamental service in the maintenance of this rather unique enter-

* Edward B. Birge has been chairman of the Editorial Board since it was created in 1930. Personnel of the Board (1938-1940) is as follows: John W. Beattie, Charles M. Dennis, Karl W. Gehrkens, Marguerite V. Hood, James L. Mursell, Paul J. Weaver and Grace V. Wilson. Others who have served on the Board are: Anne Landabury Beck, George Oscar Bowen, Samuel T. Burns, Louis Woodson Curtis, Peter W. Dykema, Will Earhart, Mary E. Ireland, Archie N. Jones, Max T. Krone, Jacob Kwalwasser, Grace V. Wilson.

prise in coöperative journalism. Perhaps some readers are not aware that all articles in the *Journal* are contributed without fee by members and friends of the Conference.

Although we have mentioned only a few significant events which have been "mileposts" in the progress of the Conference, the résumé, sketchy as it has been, clearly shows what an important—not to say vital—step was taken when the business office was established. It was then possible for the Conference to continue its program of expansion, and the division of labor left the president free to promote the educational program while the business office assumed responsibility for the business procedure of the organization.

The setting up of the new office was greatly expedited by the two offices which already existed—those of the *Journal* and the Treasurer. Paul Weaver had been the editor for four years and he, together with the editors who preceded him—George Oscar Bowen and Peter W. Dykema—had accumulated the equipment that is needed for a publication office. Of course, the chief asset of a coöperative organization is what the appraisers call "good will," and certainly the Conference rates high in this respect. But there are tangible assets also—as may be judged by the fact that ten years ago over five tons of equipment, files and stocks of YEARBOOKS, bulletins and *Journals* were shipped to the new offices from the *Journal* office in Ithaca, New York. One ton of records and equipment came from the office of the treasurer, Frank Percival. When the office was fully established it had complete card files, addressograph mailing lists, addressograph machinery, typewriters, membership records, files, *et cetera*—and about \$10,000 in the various funds that were centralized.

At first, some four or five people could look after the business that went through the office. Now, due to increased activities of the National Conference, the Sectional Conferences, and all the affiliated and auxiliary organizations, ten to fifteen efficient workers can scarcely keep up with the work of the office, which has nearly doubled its original floor space and equipment.

While hundreds of members and friends have visited our headquarters office and know more or less about its operations, it is likely that very few appreciate fully the extent and variety of the activities carried on or served by the Conference through this medium. We are prone to take for granted many of these things which have become part of our work during the past ten years, but we should *know* the how and why—how the office is supported, the type and extent of services it supplies, the types of work done by the employees, the extent and uses of the mailing list, the Conference's publications, the relationship of the office to the Sectional Conferences and the auxiliary and affiliated organizations, and so on. These things are all important in the present program of our organization—and we should be informed about and *interested in* the matters pertaining to business administration as well as in those things that concern the educational side of our work. Therefore, this brief summarization:

(1) *Finances*. Many persons believe that their membership dues support the business office. This is far from true. Membership dues help;⁶ the membership itself, if it is *active* in fact as well as in name, is much more important.

Membership participation is the motivating power of our organization. It makes possible the income-producing activities through which we finance the *non-income-producing* activities in our program. By far the most important revenue-producing "activity" is the *Music Educators Journal*. The success of

⁶ The active membership fee is divided three ways, as follows: 75 cents to Sectional Conference funds, \$1.00 for the *Journal*, \$1.25 for the general fund.

this magazine has made it a leading advertising medium in the music education field, with the result that our largest income from any one source is derived from *Journal* advertising. Other revenues include *Journal* subscriptions, and exhibit fees (in the national year). A relatively small amount comes from membership dues. The sale of bulletins is on a "break even" basis, and the income from sale of YEARBOOKS only partially covers the cost of production.⁷

(2) *Activities*. The office staff, under supervision of the Editorial Board, edits and looks after the publication of the *Journal*, the YEARBOOK, the bulletins of the Music Education Research Council and of the National School Band, Orchestra and Vocal Associations and the Exhibitors Association. It also handles the production and mailing of material sent out concerning the activities of the National and Sectional Conferences and the auxiliary and affiliated organizations.⁸ The printing bills for work handled through the Conference office run as high as \$35,000 a year. These figures give a pretty fair estimate of the amount of work done in this particular field. Membership and subscription records, mailing lists, etc., are handled in the office routine.

(3) *Information Service*. In addition to carrying on the business of the organization, the headquarters office for the past few years has become more and more a clearing house for information on all matters pertaining to the subject of music. A large share of the daily correspondence relates directly to this informational phase. When a letter is received asking for information concerning educational procedures or other matters not covered in bulletins or other publications, or which the office employees are not equipped to supply, the inquirer is put in touch with an officer, committee chairman or member qualified to give authoritative information or assistance, thereby enabling valuable contacts to be made that probably would be impossible without this service.

You have observed in the Fall issues of the *Journal* the lists giving dates and places for meetings of state education associations and their music sections, with names of officers and chairmen, and the similar listings of district, state and regional competition-festivals—as well as many columns in every issue giving announcements and news regarding the activities of all music education organizations in the United States. This invaluable service is carried on through contacts maintained constantly with the officers of the numerous groups by our business office. There are many small activities too numerous to mention that are performed by the headquarters office, which either directly or indirectly promote the educational program of the Conference.

(4) *Types of Work Done by the Employees*. The staff includes correspondents, stenographers, a stenotypist, an accountant, a bookkeeper, an editorial assistant, a proofreader, addressograph and graphotype operators, filing and mailing clerks—as well as persons skilled in typography, advertising, and journalism. Each employee is a specialist in his or her line of work; several are equipped to serve in more than one capacity. The bookkeeper is under supervision of a certified public accountant. Employees who handle funds are bonded.

⁷ Some of the Sectional Conferences have aided the national treasury by transferring a portion of surplus funds to the general operating fund, and the National School Band, Orchestra and Vocal Associations pay \$150 per month.

⁸ During the months of January and February, 1940, 68,000 pieces of mail were addressed and dispatched from the Conference office (exclusive of the *Music Educators Journal*, which is mailed by the printer in wrappers addressed on the Conference addressograph machine). In addition to National Conference mailings, service was also provided for Sectional Conferences, auxiliary and state organizations. State organizations often reciprocate by including Conference material in their regular and special mailings.

(5) *The Mailing List.* If Mrs. O'Leary's cow were to kick over the lamp again, causing a conflagration in the vicinity of 64 East Jackson Boulevard, Chicago, it is certain the first thing the Conference employees would attempt to save would be the mailing list, which is the most comprehensive and correct collection of names and addresses of music educators in existence. The list was started by Paul Weaver when he was editor of the *Journal* and, with the assistance of the Conference officers and state chairmen, he had, when the central business office was opened, a list of some 15,000 names, all on addressograph plates and duplicated in a card file. The list is constantly being revised so that it is kept up-to-date as nearly as possible, and today includes the names of all Conference members, the names of *Journal* subscribers, members of auxiliary organizations, the names of the "partial" members who belong to the affiliated state organizations, and a list of prospective members—totaling nearly 30,000 names. All the Conference units—sections, auxiliaries and affiliated state organizations⁹—assist in keeping the lists up-to-date, and all have the use of the lists and mailing department facilities.

(6) *The Conference Publications.* No progressive educator can afford to be without the *Journal*, the YEARBOOK and the Music Education Research Council bulletins. All are invaluable. The *Journal*, the YEARBOOK and the bulletins are used widely as texts in colleges and universities.

The YEARBOOK is a veritable storehouse of knowledge. As the Conference has grown in vision, scope and in membership, the Conference book has likewise grown in value and also in size. The first volume (1910) contained eighty-seven pages; in 1920 a two hundred forty-three page book was issued; and the last volume issued at the time this is written (1938) numbers 532 pages.

What has been said in regard to the YEARBOOK can likewise be said about the *Journal*; both are rich in content and are contributing greatly to the new music program. And among educational periodicals, the *Journal* is distinctive—editorially and typographically.

Other publications issued by the office include the bulletins and forms of the National School Band, Orchestra and Vocal Associations—about twenty items all told. More than 10,000 copies of the 112-page 1940 Competition-Festival Manual were printed and distributed. Many thousands of the "Adjudication Comment Forms" are ordered annually for use in district and state festivals, in addition to the quantities required for the national festivals in the ten regions.

(7) *In General.* The headquarters office looks after all business affairs of the National Conference and its units, the six Sectional Conferences and the auxiliaries. The educational and business phases are not entirely separate; they are each a part of a great organization, and they supplement each other. Since the founding of the Conference, probably the most significant step taken at any one time was the establishment of the central office. Many services and contacts have been made possible that otherwise would have been impossible; and the contributions of time and energy of voluntary officers have been enhanced through the operation of the central office—which has the effect of a "labor-saving machine" in this respect. The unification of the many small groups which have affiliated into one powerful organization has been possible largely through the medium of the headquarters office.

In this article, only bare reference has been made to the educational phases of our work, but emphasis has been placed on the development of the organization and of the machinery with which and through which the educational work

⁹ The Conference units are named elsewhere in this volume. Refer to pages 580-587.

is being accomplished. This machinery is propelled by the power of thousands of individuals who are included in the membership of the Conference and the associated organizations which are now meshed and in gear.

And now we are passing another milepost, for we have reached the point where it again becomes necessary to revise our Constitution in order to make full use of all of the component parts of our organization structure in meeting the needs entailed by recent and anticipated growth—and also to take the extremely important step of affiliation with the National Education Association as its Department of Music. As Richard Grant, chairman of the Committee on Constitution Revision, stated in his article in the February *Journal*, "The meaningful significance of all the provisions of the new Constitution is that opportunity will be made available to adjust our organization machinery to the greatly enlarged program of music education which most assuredly will develop the next decade."

Since 1907 we have traveled a long route on the journey toward our goal, "Music for every child and every child for music." At times the traveling has been rather difficult, but from the very outset it has been a happy journey, and as we look back we can see the distance we have traveled. In view of the progress that has been made thus far we have every reason to believe that we shall move forward more rapidly in the future than we have in the past. The success we have in attaining our goal will be dependent upon our strength, our earnestness, our vision and our desire to press on. Co-workers in Music Education—Forward March!

THE STATE MUSIC EDUCATORS ASSOCIATION

THEODORE F. NORMANN

Associate Professor of Music Education, University of Washington, Seattle



STATE ORGANIZATIONS of those engaged in the field of music education seem to have originated because of the need for some sort of a coördinating body to sponsor state contests in music. Wisconsin claims the first state-wide association of this type and under its auspices band and orchestra contests have been held since 1919. The combined leadership of the National Bureau for the Advancement of Music and the Committee on Instrumental Affairs of the Music Educators National Conference gave needed impetus to the movement and state contest organizations for band and orchestra directors quickly developed throughout the union. Those interested in vocal music, once convinced of the success of the contest movement, rapidly followed suit in order to stimulate and develop a greater interest in vocal music in the public schools. While the influence of these various groups in developing a widespread interest in school music has been little short of miraculous, nevertheless there are those who believe that the existence of two or three organizations in any one state, with the chief purpose of promoting music contests, is not only inefficient but fraught with certain potential dangers. It would not be denied that contest organizations have served a very useful purpose in publicizing music education, in laying the groundwork for its subsequent development, and in effectively raising the standards of performance in those states in which they have played an active part. On the other hand, an excessive stimulation of the contest movement has led to charges of over-specialization upon the part of both the directors and the students, of teaching methods not always in line with the philosophy which the schools were attempting to carry out, and of a failure to integrate the music work effectively into the school program as a whole. In short, those most concerned with the development of a sound educational policy in the schools have not infrequently accused contest-minded music departments of bringing about a situation in which "a five-ounce tail wags a fifty-pound dog."

As a natural outgrowth of this conviction there has been a tendency in recent years to develop state music education associations which not only carry on the fine work done by contest organizations, either directly or in coöperation with other agencies, but in addition, coördinate and develop state-wide programs in music education along lines that will prove most beneficial to all concerned. The Music Educators National Conference has been very helpful in assisting in developing these organizations and in the reorganization of band, orchestra and vocal directors associations into single coördinated groups. Such activity upon the part of the National Conference is a logical development from its decision to form the six sectional conferences, and is in keeping with the essentially democratic nature of the organization itself, for through an active state association, the program of the National Conference can be made more directly the concern of each individual teacher within certain local areas.

The state music educators association, since it serves a broader purpose than the promotion of contests in music, should necessarily follow a plan of organization which will make ample provision for the widely varied musical interests within the state. In general, the administrative organization may be patterned roughly after that of the national and sectional conferences with, of course, whatever alterations seem necessary to fit local conditions. The work of the state music educators association may be carried on through the activities of an

[*Music Educators Journal*, October, 1938]

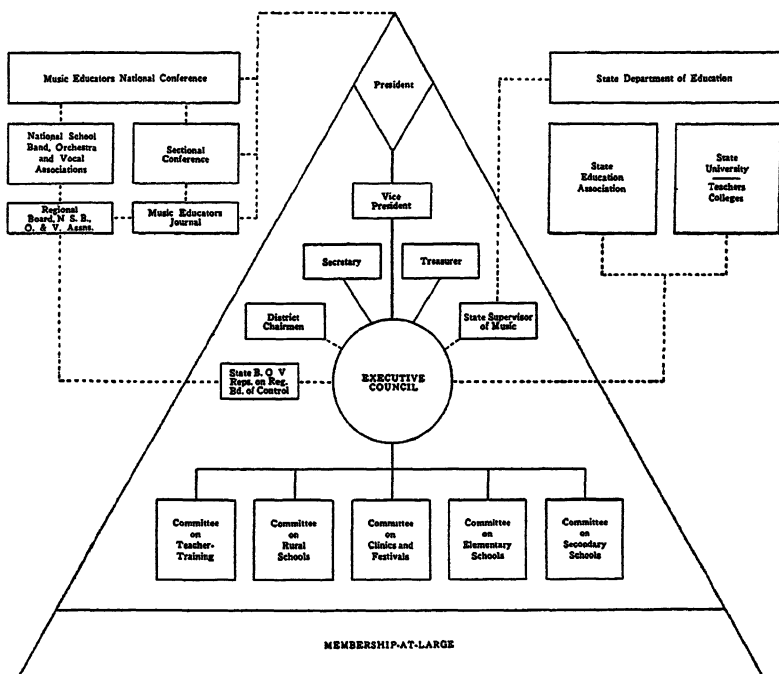


DIAGRAM SHOWING ORGANIZATION PLAN OF A TYPICAL STATE MUSIC EDUCATORS ASSOCIATION

(Dotted lines indicate ex-officio, affiliate, or coöperative relationships)

executive council (or committee), district chairmen, and appointed committees.

Into the hands of the executive council should fall the administration of the affairs of the state association, the management and control of its funds, and the determination of questions of general policy. It should also deal with questions of interrelations between the state association and the national and sectional conferences.

District chairmen usually take charge of musical affairs in the separate districts within the state. Such matters as the administration of district meetings, clinics and contests, the promotion of the activities of the state association within individual districts, and the representation of the district in the executive council will generally be numbered among the responsibilities the district chairman assumes in discharging the duties of his office.

If the executive body and the district chairmen are charged with the administration of the affairs of the association, it will be to the various appointed committees that one may look for educational leadership in developing coördinated, progressive plans for the continued development of music education within the state. On the accompanying diagram, five committees are listed. In most instances, these five should be adequate to take care of the interests of specialized groups. Some state associations, however, have thought it advisable to retain the skeleton of the band, orchestra, and vocal contest organizations,

from which the state association evolved, in committee form. This type of program usually leads either to duplication of effort if elementary and secondary school committees are retained or, if the latter are abolished, it eliminates from consideration important problems which concern the music education program, but which lie outside the province of the above committees. It would appear to be more practical, therefore, to retain the committees as listed and, if it seems necessary to give more adequate representation to the various fields of specialization in music, sub-committees could be formed.

The committees should be given a free hand to work out problems in their respective fields. They may serve as publicity agencies, research groups or coördinating bodies. Their recommendations can serve as a nucleus around which the state and district music clinics may be planned. The result of their deliberations may find expression in the work of the state department of education, in special reports, or in the educational program of the association itself.

So far as the competitions are concerned, the necessary relationship with the National School Band, Orchestra and Vocal Associations may be maintained by providing for the three state representatives (band, orchestra, vocal) on the regional Board of Control. Some state associations elect three vice-presidents whose major function is to provide this representation. However, the method of choosing these representatives is left entirely to the discretion of the state organizations, and it is obvious that the simpler the procedure and the less complicated the state organization structure, the better it will be for all concerned, so long as adequate and proper representation for the state is provided.¹

The continued active existence of any organization is dependent in large measure upon an awareness of certain problems and continued active attack upon them. To carry forward a steadily growing program of development, a medium should be provided whereby activities of the organization may find concrete expression.

¹ The plan adopted whereby the three national associations are governed by consolidated boards of control is described in the report of the National School Band, Orchestra and Vocal Associations elsewhere in this volume.

THE OHIO MUSIC EDUCATION ASSOCIATION

GERALD M. FRANK

Executive Secretary, O.M.E.A., Elyria, Ohio



[This article, reprinted from the September, 1939, issue of the *Music Educators Journal*, was selected for inclusion here, not only because of its historical significance, the O.M.E.A. being one of the pioneer state music education associations and the first to become a unit of the M.E.N.C., but because it affords an overview of the scope and achievements of a well organized state association. It should be noted that through its affiliate relationship, the O.M.E.A. functions as a unit in the Music Educators National Conference and the North Central Conference, as well as in the National School Band, Orchestra and Vocal Associations, and it also has the status of a department in the Ohio Education Association. Other state music education associations have developed similar broad programs, the tendency being not only to unify the music education forces and activities within the state, but to correlate these forces and activities with the general education program of the state and the nation. Thus, we find a growing number of state music education organizations which function as the music departments or sections of their respective state education associations, and also as units of the Music Educators National Conference, which is a department of the National Education Association.]

WITH THE PASSING of the summer vacation of 1939, the Ohio Music Education Association is starting upon its fifteenth year of activity. During these years the organization has constantly endeavored to profit by experience and to adopt new plans of procedure the better to meet the constantly changing conditions in the music education field, and the growth of the organization in membership and scope of activities. Perhaps few other such groups in the country have ever made as many changes in both name and purpose as has the O.M.E.A. and, in all modesty, it may be said that fewer still have ever made a greater contribution to the music education of any state.

Little did the original Ohio High School Band Association, with its forty members, vision the organization which we have today. This first group was organized in 1924 by Harry F. Clarke of Cleveland and J. W. ("Jack") Wainwright of Fostoria. Its purpose was to promote high school band contests. The competition-festival, as we know it today, was yet to come into prominence. Each year saw changes in the association, and by 1929, orchestras were included in the state competitions and the name changed to "Ohio School Band and Orchestra Association." A new impetus was given to the movement with the inclusion of the orchestras. As membership and contest interest increased, new rules and regulations became necessary; the state was divided into six districts and several other fields of endeavor were added to the program. Vocal activities were added in 1932 and the name "Ohio Music Education Association" was adopted.

Under this third and present title, the organization has steadily advanced in its march of progress. The O.M.E.A. for some time has been affiliated with the Music Educators National Conference as a state unit in the National and North Central Conferences, and during the past year it has been affiliated with the Ohio Education Association. Its interests have extended to practically all fields of music in both the schools and communities of the state. It has worked hand in hand with the State Department of Education in an effort to encourage a well planned music program in the schools. The results of this work can be observed by the examination of the music courses which are now a definite part of the curriculum and by hearing the countless instrumental and vocal groups perform.

Its work in the advancement of community music is in its earlier stages of development. The O.M.E.A. feels that no music program can be highly successful if its influence does not carry over into the life beyond the schoolroom walls. The committee on community music is at present making a great effort

to encourage the formation of good civic groups throughout the state. Already there are a number of these groups doing splendid work and many more will be found as time goes on.

Last fall the state was divided into eight districts instead of the usual six, in connection with a five-year plan which went into effect the past year. The ultimate aim is to have greater participation in contests and festivals, and also to have these events function in smaller areas, with resultant benefits from the standpoints of total participation, economy, reduction of travel distances, etc.

The most recent, and one of the most significant forward steps made in this state, came last spring from the Public Relations Committee, which was composed of both music educators and professional musicians. After months of conferences, a "Code of Ethics" was drawn up and adopted by both the O.M.E.A. and the A. F. of M.¹ The code is very fair to both groups and its adoption has already had far reaching results.

The effectiveness of a professional organization can usually be evaluated in an accurate manner by simply checking over its list of members. If the group is to be of much consequence, it must have a large, active, and representative membership. Furthermore, it must include the acknowledged leaders of the profession. It seems certain that the growing power of the O.M.E.A. is in no small part due to the active participation of nearly all of the more prominent music educators in the public schools and colleges of Ohio. In analyzing the membership records, one finds another significant feature, and that is the conspicuous lack of members who remain in the lower salaried positions year after year. The answer to this is to be found in the fact that it is the progressive type of individual who feels the need of membership in a professional group. The self-satisfied music teacher is not particularly interested in attending festivals, contests, radio forums, clinics, district, national or state conferences—nor does he, or she, have much interest in the work as carried on by the twenty various committees of the O.M.E.A. This type of person is not concerned with the status of his profession, or the contribution made thereto by the state and national coöperative music education organizations.

Lastly, I should like to call attention to the democratic operation of the O.M.E.A. Members are always free to express themselves on any subject relative to the field of music education, through the monthly official bulletin, the *Triad*. Cards are sent regularly to members, asking for items of interest and the information thus collected appears from month to month in the *Triad*. Cards are also sent out asking for suggestions on selected and required contest and festival music. Certain nominations and all elections are now carried on by the mailing card ballot. These features, together with the large number of members elected to offices or appointed to committees, make it possible to say that here is an organization which is truly functioning in a democratic manner. May it continue in its service to music education in Ohio, and in its vital contribution to the nation-wide movement.

¹ See February, 1939, issue of the *Music Educators Journal*.

THE NATIONAL SCHOOL MUSIC COMPETITION-FESTIVALS

From the Annual Report of the National School Band, Orchestra and Vocal Associations.



NOTE: It is the purpose of this article not only to supply certain informative and illuminating comments on the results of the 1940 National School Music Competition-Festivals, but also to present general facts regarding the development and administration of the activity, for the benefit of persons who have not had previous acquaintance with the competition-festival movement. Therefore, there will be found in these pages such portions of material included in previous annual bulletins as may be consistently reprinted here. For a more lengthy historical sketch of government and general operation, the reader is referred to the 1938 Report Bulletin and also to the 1938 YEARBOOK of the Music Educators National Conference.—A. R. McALLISTER, Chairman of the Executive Council, National Board of Control, N.S.B.O. & V. Assns.

NINETEEN HUNDRED AND FORTY-NINE schools in forty-one states were represented by the 57,373 students entered in the National School Music Competition-Festivals for 1940—the fifteenth year of this activity. In the 1940 district and state competitions, which served as preliminaries for the national finals, enrollments totaled in the neighborhood of 10,000 bands, orchestras and choruses; 7,500 instrumental and vocal small ensembles; and 15,000 instrumental and vocal soloists—well over a half-million students all told. These impressive figures, which are conservatively computed with the aid of reports from most of the states, bespeak the prominence accorded to music study in the modern conception of education.

That the competition-festivals are regarded as highly important adjuncts to the music education program is self-evident. Everything considered, it is probably true that the coöperative, friendly tests of individual and group achievement in music understanding and performance have, more than any other medium, helped to bring music teaching and study down to earth and into the realm of simple reality in our daily lives. People have discovered that musicians are just *people*—and that *all* people can be musicians to the extent of their interest and individual capacities. They have learned that the development of musicianship does not necessarily involve professional or vocational aspirations. This democratizing influence of the competition-festivals is reflected in widespread appreciation of the fact that “education should bring to every person the consciousness that his own spirit can find expression through the arts; that every life can find in music some fulfillment of the fundamental need for aesthetic development and emotional outlet.”

EDUCATIONAL ASPECTS

A national adjudicator who has served in school music competition-festivals almost since their inception, said at the close of the 1940 season: “The notable improvement evidenced in performances of instrumental and vocal groups entered in the state and national competitions during the past two or three years, climaxes the previous remarkable growth—all of which I feel is in no small part due to the incentives and aids provided first by the district and state competitions, then by the national finals, and since 1937, by the “regionals,” as we term the national finals conducted in ten areas covering the United States. I have been truly thrilled by the singing and playing of students representing schools in remote sections. There is every evidence that the teaching of fundamentals and the development of a keen sense of discrimination and appreciation have received tremendous impetus within a relatively short period of time, due to various influences, but in large degree because of the inspiration and practical advantages brought literally to the doors of schools everywhere through the operation of the regional plan of the National School

Band, Orchestra and Vocal Associations. Much credit is due the teachers and directors in the schools who have set up and maintained the district, state and national organization machinery necessary to carry on this great activity, and who are constantly seeking, through various media, to improve their work and thus give greater benefits to the schools which they serve. One is also impressed by the interest and active support of the principals and superintendents, many of whom personally participate in the local, state and national organization work. Indeed, it is they who, through their leadership in developing the modern program of education, have made possible the opportunities afforded to thousands of boys and girls for music study and musical experiences such as are reflected in the competition-festivals."

Frequent reference has been made to the values accruing from the varied and broadening experiences afforded the music students when preparing for and taking part in the competition-festivals. Certainly there are significant character-building attributes inherent in the wholesome atmosphere of properly conducted events of this type. For instance, the boys and girls learn how to take both applause and criticism in their stride. They learn to appreciate the achievements of others. They learn that in the competition the real award is the adjudicator's evaluation of their attainments in music, not the medal or plaque. And, *regardless of ratings earned*, substantial benefits are afforded to pupils and directors by the opportunities for comparison of their own work with that which is being done in other schools, and by the constructive criticisms received from the adjudicators, as well as in other aspects mentioned.¹

The incentive of the competition naturally serves as a spur to ambition, resulting in more effective study and greater ability to concentrate upon problems at hand, with resultant larger benefits in every way from the school and home time devoted to music. Many of these good results are manifested in other phases of school and out-of-school life, but obviously the maximum benefits are those which the individual derives from his music through the development of the fullest degree of understanding and technical ability of which he is capable, and through association with others in musical endeavors.

ORGANIZATION AND FINANCING

Under the regional plan there is no single national competition serving as a final for the United States, but provision is made for holding the national finals for orchestras, bands and choruses, and for instrumental and vocal soloists and small ensembles, in ten regions, under the auspices of a National Board of Control representing the National School Orchestra, Band and Vocal Associations. The National Board of Control combines the executive boards of the three associations and is comprised of the orchestra, band and vocal representatives elected by each of the ten Regional Boards of Control. The Regional Boards are made up of elected heads or representatives of the state or state-division organizations conducting the authorized competition festivals which serve as preliminaries for the national finals.

Responsibility for the management of the regional competition-festivals is vested in the respective Regional Boards of Control under the general supervision of the National Executive Council. The latter group, headed by the chairman of the National Board of Control, includes the presidents of the three National Associations and the president and executive officers of the Music Educators National Conference. The latter group consists of the presidents of the three National Associations, the president of the Music Educators National Conference, and the executive officers of the Music Educators National Conference. The Executive Council, in addition to managing the

¹ See under "Rating Plan," page 509.

related affairs and activities of the Associations in accordance with the plans and policies determined by the National Board of Control, also serves as a liaison between the Associations and the Music Educators National Conference, occupying the position formerly held by an appointed committee on school music competition-festivals.

Under the jurisdiction of the National Board of Control, all competition rules, music lists and general plans for the regional events, are formulated. In all cases, the aim is to correlate the orchestra, band and vocal activities, it being the desire of the three Associations to provide the fullest measure of the educational and inspirational values inherent in the competitions in equal degree to school music students in all parts of the United States at minimum cost and with the greatest possible degree of efficiency.

A coöperative endeavor of such magnitude, of course, represents a tremendous total of contributed effort on the part of hundreds of men and women who give freely of their time and energy. Several hundred persons are required to man the national organization, with its ten regional units, to say nothing of the sizeable army of workers enlisted by the state and district competitions for which the national provides the finals. For these extended activities the business and publication office of the Music Educators National Conference serves the three National Associations as headquarters, providing office and mailing list facilities, and functioning as a clearing house, with the *Music Educators Journal* an important factor in the collection and dissemination of information regarding the various related state and national affairs.

Expenses of the National Associations are mainly covered by entry and participation fees. Under the present plan, entry fees go to the treasury of the regional board to apply on expenses incurred in connection with the regional competition-festival, such as adjudicators fees, clerical expense, printing, postage, telephone and telegraph, travel allowance to board members, etc. Other costs are covered by local income from sale of admission tickets, or from other sources in accordance with arrangements agreed upon between the regional board and the local committee. Excess of income over expenses, if any, accruing to the regional treasury remains in the treasury as a reserve against possible future deficits or as reimbursement for previous deficits.

The five-dollar fees paid by participating member schools provide a substantial portion of the income received by the national treasury, which is jointly maintained by the National School Band, Orchestra and Vocal Associations. From this treasury is financed the publication of the Competition-Festivals Official Manual and the Regional Report Bulletin,² adjudicators comment sheets, entry forms, etc., music selection committee expenses, as well as clerical, mailing and other items incident to administration or service in connection with the maintenance of the national status of finals conducted in ten regions. Thus, the schools whose students participate in the national finals help bear some of the "overhead" costs as well as a share of the direct expenses.

As in the case of the regional treasuries, any surplus remaining after all the expenses are paid is to remain in the treasury as a reserve for protection against possible national or regional deficits. Although the experience thus far is too limited to warrant a prediction at this time as to definite procedure in the future, it is hoped by the Association officers that with the accumulation of reasonable reserves as a safeguard, it will be possible by careful planning and

² Each member school receives a copy of the official manual, and a copy of the annual report bulletin, and also the official magazine, the *Music Educators Journal*.

administration, to carry on the activities with increasing effectiveness and with lowered costs to the participants. This of course is the obvious policy, since the enterprise is maintained on a voluntary and non-profit basis.

[Financial statements for the ten regions and of the national treasury are printed in *Report Bulletin for 1940* in connection with the regional reports. Copies of the *Report Bulletin* may be obtained from the headquarters office, 64 East Jackson Blvd., Chicago, Ill.]

HISTORICAL

The history of the school music competition-festivals affords further significant commentary on their importance as a motivating factor in the development of music teaching in the schools. Of course, music was taught in the schools many years before there was any thought of contests for music students—more than a hundred years ago, in fact. However, until 1910, the program was confined largely to vocal music, instrumental music instruction having been provided only in scattered instances prior to that time. Between 1910 and 1925 increasing attention was given by the schools to instrumental music, and it was in this period that the school music competition-festivals, now held in nearly every state, had their inception. At first the competitions were provided mainly for bands, later for orchestras and bands, and finally for choral organizations as well. In recent years the solo and ensemble competitions for voice and for all instruments of the band and orchestras have been added—a feature of the competition movement which is deeply appreciated by many thousands of high school students, and by hundreds, if not thousands of private teachers who have been called into service to supplement the foundational work provided in the schools.

The first competition of national status was held in Chicago in 1924. This event was for bands only. In 1926 the first official national school band competition was held in Fostoria, Ohio, under the auspices of the Committee on Instrumental Affairs of the Music Educators National Conference and the National Bureau for the Advancement of Music. Since that time, the national school music competitions have been held annually, the first for school orchestras convening in Iowa City in 1929. In 1933, the responsibility for the national school band and orchestra competitions was assumed by the National School Band and Orchestra Association^{*} in coöperation with the Committee on School Music Competition-Festivals of the Music Educators National Conference. Later (1936) the National School Vocal Association joined forces with the National School Band and Orchestra Associations, and the three Associations, as auxiliaries of the Music Educators National Conference, jointly assumed full responsibility for the National Competition-Festivals. The next year (1937) the Associations inaugurated the regional plan under which national competition-festivals are now conducted.

CIVIC ASPECTS

There is another important factor in this nationwide enterprise which should be mentioned. While, as stated before, the competition-festivals are maintained

^{*} The National School Band Association was organized in 1926. In 1929 the name was changed to National School Band and Orchestra Association, but in 1932 the organization was divided, and the National School Orchestra Association was formed. The active members of these organizations were chiefly the directors of bands and orchestras taking part in the national contests. The National School Vocal Association was organized in 1936, and in that year the three Associations became auxiliaries of the Music Educators National Conference, taking over complete charge of the National School Music Competition-Festivals. The plan of government and general operation is described in the 1938 *Report Bulletin* and the 1938 *Yearbook*, which may be obtained from the headquarters office, 64 East Jackson Boulevard, Chicago, Illinois.

as adjuncts to the educational program, they are at the same time civic music events—in many instances of major importance. Each of the ten national competition-festivals, as well as the hundreds of district and state division preliminaries, is made possible by the sponsorship of a host city. This sponsorship involves no small responsibility for the local committee. Indeed, only those who have had experience in a similar activity can fully appreciate the amount of careful planning and work required to provide the facilities, the management and the supervision essential to the success of such a project and to the welfare of the thousands of boys and girls assembled from homes near and far.

Coöperating with the local communities under leadership usually provided by public schools, colleges and other educational institutions, we find convention bureaus, chambers of commerce and various educational, civic and business groups, music clubs—every type of organization represented in the average American community. This fact affords a wholesome commentary on the common interest in music education for boys and girls which unites citizens in all levels and walks of life. Because it is only this interest that can properly motivate any community to supply man power and equipment adequate for a modern school music competition-festival, there is no little significance in the fact that since 1910 hundreds of communities have opened their doors to many thousands of visiting students enrolled in district and state festivals—and during the past fifteen years some fifty cities from coast to coast have been hosts to national festivals. The social aspects alone, in their various ramifications, merit thoughtful consideration.

THE RATING PLAN

Organization of the rating divisions used in the national and most state and district festivals is given in *Standards of Adjudication* as follows:

Rating I (Division 1). Represents the best conceivable performance for the event and the class of participant being judged worthy of the distinction of being recognized as a "first place winner." This rating might be compared to a percentage grade of 95 to 100.

Rating II (Division 2). An unusual performance in many respects, but not worthy of the highest rating, due to minor defects in performance or ineffective interpretation. A performance of distinctive quality, however. This rating might be compared to a grade of 87 to 94.

Rating III (Division 3). A good performance, but not outstanding. Showing accomplishment and marked promise, but lacking in one or more essential qualities. This rating might be compared to a grade of 80 to 86.

Rating IV (Division 4). An average performance, but not worthy of a III rating—perhaps due to handicaps in the way of insufficient rehearsal time, or inadequate instrumentation. Comparable to a grade of 75 to 79.

Rating V (Division 5). Much room for improvement. Director should check his methods, instrumentation, etc., with those of more mature organizations.

It is assumed that all participants in a national competition have already shown a high degree of accomplishment by earning the right to represent their respective states or state divisions in the national finals; and therefore there is no particular stigma attached to receiving a low rating under the exacting adjudication of national competition.

[For further information regarding adjudication and other matters pertaining to competition procedures, refer to "*Standards of Adjudication*" and the *1941 Manual*, obtainable from the headquarters office.]

COMMENTS ON THE 1940 REPORT

The following table gives the total entries in the National School Music Competition-Festivals for the years 1938, 1939 and 1940:

	1938		1939		1940	
	Total No. Entries	Total No. Students	Total No. Entries	Total No. Students	Total No. Entries	Total No. Students
Bands	327	19,971	342	20,766	436	26,617
Orchestras	60	3,422	111	5,661	88	4,675
Choruses and Glee Clubs...	75	3,546	194	8,224	333	13,468
Ensembles (Instrumental) ..	522	2,278	925	3,859	1,309	5,475
Ensembles (Vocal)	38	150	176	952	308	1,701
Soloists (Instrumental) ...	2,407	2,407	3,394	3,394	4,476	4,476
Soloists (Vocal)	210	210	540	540	961	961
		<hr/>		<hr/>		<hr/>
		31,984		43,396		57,373 ⁴

It is interesting to note that a total of 857 bands, orchestras and choruses were entered in the national finals in 1940, as compared with 647 in the 1939 and 462 in 1938. In these totals, the number of bands in each instance represents what should be considered a fair maximum in relation to the total number of entries in the various state competition-festivals. This is largely attributable to the fact that the state and national competitions for school bands have been much longer established; whereas, for instance, competitions for choral groups—state and national—represent a more recent development. Unfortunately, this cannot be said of the orchestra competitions, which show much lower totals than either the bands or choral groups. Orchestra competitions in some states have been in progress almost as many years as have the band competitions, and the national orchestra competitions date back to 1929—only three years after the first official national competition for school bands. Even with allowance for the fact that, because band and orchestra contests are conducted in alternate years in Region Three, this year's total of 436 bands is increased by the 77 bands entered at Battle Creek, whereas the orchestra total—88—includes no figures from Region Three, since no orchestra contest was held this year, the figures emphasize the concern music educators have expressed regarding the necessity for greater attention to orchestra work in the schools if a balanced music education program is to be maintained.

While a horizontal comparison of the total number of entries for the three years affords something of an index to the relative status of bands, orchestras and vocal groups, it must be understood, as explained above, that only in the case of bands do the figures reflect a fairly accurate picture. At that, one must take into account the fact that the 1940 total of band entries includes the 77

⁴ An analysis of the 1940 totals by regions is given in the tabulation below:

	I	II	III	IV	V	VI	VII	VIII	IX	X	Total
Bands	829	2,466	5,053	1,585	1,875	5,094	895	1,440	5,354	2,026	26,617
Orchestras ..	460	415		390	767	493	170	240	1,376	364	4,675
Choruses and Glee Clubs	635	1,742	2,695	1,739	266	1,407	410	440	3,123	1,011	13,468
Ensembles (Instrumental) ..	157	584	2,101	279	168	719	226	138	892	211	5,475
Ensembles (Vocal) ..	79	327	387	73	9	123	5	15	581	102	1,701
Soloists (Instrumental) ..	168	581	1,216	265	143	633	134	272	781	233	4,476
Soloists (Vocal) ..	38	186	167	47	8	84	9	35	296	91	961
Total	2,366	6,301	11,619	4,378	3,236	8,553	1,849	2,580	12,403	4,088	57,373

bands entered in Region Three; whereas the 1939 total of 342 includes no enrollment for Region Three. With this in mind, the figures for the three years, representing the total number of band entries in all ten regions, are well in balance, with a satisfactory increase in 1939 and again in 1940.

On the other hand, orchestra contests were conducted in only seven regions in 1938, but in nine regions in both 1939 and 1940. (Orchestra competitions are now conducted in all ten regions, but on the biennial plan in Region 3 as explained.) This gives further weight to the evidence of an unsatisfactory situation in regard to the attention being given to school orchestras. Indeed, had orchestra contests been conducted in all regions in 1940, including Region Three, the total for the ten regions, based on the 1939 averages for nine regions, would have been only 123 orchestras, as compared with 436 bands and 333 choral groups.

An entirely different picture is revealed in a study of the figures for choruses and glee clubs. National competitions for vocal groups were conducted first in 1937 in one region only (the ninth). In 1938, events for choral groups were included in five regions; in 1939, nine regions; and in 1940, ten regions. While the totals for 1939 and 1940 are significant chiefly as a record of increased participation of choral groups in the national competitions—predicated of course on increasing attention to choral music in the state competitions—from any angle of analysis it is evident that the situation in the school choral field is much more satisfactory; in fact, comparable to the status of the school bands.

Further, perpendicular comparison of the totals accurately portrays the lack of interest in and support for school orchestras. Acknowledging that without question, bands because of their appeal to students, parents, and public, more readily secure the financial aid necessary to represent their schools in competitions than do either the orchestras or choruses, and recognizing contest entry statistics as far from reliable as a measure of the relative status of school bands, orchestras and choruses in any aspect, the figures given above are nonetheless a gauge of trends.

Study of the totals given for instrumental and vocal ensembles and solos is also worth while. Of particular interest is the upward trend indicated for instrumental ensembles—well toward a triple increase in three years. There is also evidence of marked increase of interest in small vocal ensembles. All of this betokens the attention which has been given to the development of small groups—many of them largely self-directed—as an incentive to home singing and playing and the out-of-school carry-over of the school music program so much desired.

In the case of both the instrumental and vocal ensembles and the instrumental and vocal soloists as well, interesting supplementary data is afforded by statistics presented elsewhere in this volume, showing the total entries by regions in 1940 for the various instruments and combinations represented by instrumental soloists and ensembles. Any attempt to analyze these figures for what they may afford as a key to the present status of music in the schools—particularly in regard to the total number of students who are receiving music instruction—must take into account the fact that the 57,373 students from the 1949 schools represented in the national finals comprise only a small portion of the number of schools and students enrolled in the state and district contests preliminary to the national. Further, many schools do not participate in the competition-festivals at all; some because of restricting regulations of the local school system; some for lack of funds; some because of lack of interest or local leadership—not to

mention some who prefer to give the time, effort and available budget to other types of musical activity, such as local festival, interschool concerts, etc.

Obviously, the competition-festivals, headed by the national finals, have a very important part in the present program of music education activities, and, as stated previously, have an influence which reaches far beyond the classroom in the lives of the participants and in the social fabric of the nation. Again, figures may be made useful to illustrate just how extensive these educational and social influences must be. For instance, in the state of Kansas, 41,446 students participated in the 1940 school music competition-festivals held in nine districts. The following tabulation of the total is taken from the report of E. A. Thomas, commissioner of the Kansas State High School Activities Association.

	<i>Total No. of Entries</i>	<i>Total No. Students</i>
Bands	227	11,990
Orchestras	96	3,917
Choruses and Glee Clubs	536	18,585
Instrumental Ensembles	368	1,681
Vocal Ensembles	481	2,688
Instrumental Soloists	1,546	1,546
Vocal Soloists	1,039	1,039
		<hr/> 41,446

In New York in 1940, 30,564 students were entered in sectional contests, and 9,868 in the two state division finals. The entry totals for the sectional contests and the state finals are supplied by Frederic Fay Swift, secretary-treasurer, New York State School Music Association:

	SECTIONAL COMPETITIONS		STATE FINALS	
	<i>Total No. of Entries</i>	<i>Total No. Students</i>	<i>Total No. of Entries</i>	<i>Total No. Students</i>
Bands	214	11,700	78	3,875
Orchestras	84	4,320	30	1,410
Choruses and Glee Clubs	224	11,720	73	3,294
Instrumental Ensembles	208	1,040	91	544
Vocal Ensembles	46	276	27	162
Instrumental Soloists	1,215	1,215	485	485
Vocal Soloists	293	293	98	98
		<hr/> 30,564		<hr/> 9,868

Space in these pages will not permit further recital of figures made available by state organizations. As a matter of fact, while statistics are interesting and illuminating, they nevertheless cannot measure the final achievements of the competition-festivals. Various other factors must be accounted for, including obviously the educational and social values contributed to the individuals and to the student bodies and communities which they represent. To establish criteria whereby report regarding these items could be rendered, is of course of more than passing difficulty. Study and comparisons could be made of the rating awards in the various classifications throughout the United States over a period

of years, and many interesting facts thereby divulged. But this would present a task not within the means of the organization. And then, after all, it is not really necessary to resort to scientific measures since there is abundant proof on every hand that educational advances have been made; that students, parents, teachers, administrators and school boards are convinced that values are derived by their students from well conducted competition-festivals, as indicated by the great increase in enrollments in the state, district and national events the past few years.

However, everyone recognizes that any such huge-scale enterprise, manned by voluntary workers, must necessarily be subject to flaws due to one cause or another, but chiefly traceable to mere human fallibility. Therefore, perhaps a conservative statement, to which there would be almost unanimous accord, is that thus far the values and advantages derived from the school music competition-festival movement have far outweighed the sum total of all the negative factors. That this is true is largely due to the fact that coöperating organizations of music educators, with the aid of administrators and supporting parents, have earnestly endeavored to amplify and emphasize those features which are worthy, and to eliminate, through change of procedures and other means, the factors which are not of sufficient value to warrant retaining them, or which are seemingly not in the best interests of the educational program as a whole. Thus has come about the development of the competition-festival movement—a development which has not had any static period, and which no doubt, so long as there is a manifest desire for this type of adjunct to the educational program, will continue to reflect, by further changes and improvements, the needs, requirements and the experiences of the pupils, the schools and their supporters.

ENTRIES IN 1940 NATIONAL SCHOOL MUSIC COMPETITION-FESTIVALS

E: The ensemble totals show in each case first the number of ensembles entered in the region, then at the right side of the column the total number of students. The same applies to the reception of bands, orchestras and choral groups at the foot of the table.

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SECTION X

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OF THE

MUSIC EDUCATORS NATIONAL CONFERENCE

1925-1938

INDEX OF YEARBOOKS OF THE MUSIC EDUCATORS NATIONAL CONFERENCE

1925-1938

COMPILED BY MARGUERITE V. HOOD

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- 38-371 A Philosophy of Integration—Cleva J. Carson

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- 29-584 Use of Music Materials in the Study of Literature, History, Geography and Nature Study—Florence A. Flanagan
- 29-586 Basic Principles of All Forms of Art, Shown Through Music Materials—Marie Finney
- 31-37 Music in the Activity Curriculum—Laverna L. Lossing
- 31-356 Correlation of Physical Education and Music Through the Medium of the Folk Dance—Lloyd Shaw
- 33-278 Projects in the Interrelation of Music and Other High School Subjects—John L. Wilsbach
- 35-182 Fusion of Music with Academic Subjects—Martha Alice MacKenzie
- 35-184 Experiments with Music in the Integrated Program—Ida MacLean
- 36-181 Music as an Integrating Factor—Margaret Gustin
- 36-303 The World Through Music—Hazel Gertrude Kinsella
- 36-308 An Experiment in Music Integration—Elizabeth Ayres Kidd
- 37-130 A Practical Program of Integration—Elizabeth Ayres Kidd
- 37-143 Music Integration—Jessie Eldora Marker
- 37-146 Integrated Units in the Elementary School—Joy Mendes
- 37-254 Voice Material in the Elementary Grades—K. Elizabeth Ingalls
- 38-347 Music and the Core Curriculum—Louis Woodson Curtis
- 38-359 Music in an Integrative Program—Chester R. Duncan
- 38-365 Planning and Executing an Integrated Program—Lenel Shuck

JUNIOR HIGH SCHOOL, MUSIC IN THE (Also see under "Vocal Music"; "Instrumental Music"; and "Music Appreciation")**Junior High School Music—Courses and Procedures**

- 25-217 Adapting the Music Courses in the Junior High School to Meet Individual Differences—Clara Ellen Starr
- 25-220 Music Activities in Junior High Schools—Lena Milam
- 25-267 Music in the Junior High School—Report of National Research Council of Music Education
- 27-408 Program Building in Junior High Schools—Will Earhart
- 27-411 Class Room Procedure in the Junior High School—John W. Beattie
- 28-242 Music in the Junior High School—Russell V. Morgan
- 29-255 Junior High School Program—Maude M. Howes
- 29-399 Introducing Music to Upper Grade Pupils—Frances Dickey Newenham
- 29-419 Elementary Music Theory in the Ninth Grade—Roy E. Freeburg
- 31-264 Music Activities in Junior High—Gladys Frye
- 31-265 Material for Music Course in the Junior High School—Althea Sprague
- 31-302 An Experiment in Music—Eileen V. Driscoll
- 33-71 Possibilities of Music in Junior High Schools—Clara Ellen Starr
- 34-233 Planning a Scientific Program of Music for a Junior High School—Mary Ethel Wise
- 35-301 Program for General Music Classes in the Junior High School—John W. Beattie
- 35-321 Pittsburgh Panorama
- 37-130 A Practical Program of Integration—Elizabeth Ayres Kidd
- 38-280 Articulation of Junior High School Music with the Grades Above and Below—Vocal Music—K. Elizabeth Ingalls
- 38-326 Articulation of Junior High School Music with the Grades Above and Below—Theory of Music—Ralph W. Wright
- 38-344 The Advantage to Music of an Integrated Program—Lilla Belle Pitts

The Place of Music in the Junior High School

- 25-208 Plan and Purpose of the Junior High School—O. R. Foster
- 25-267 Music in the Junior High School—Report of National Research Council of Music Education
- 27-39 Influence of the Junior High School on Modifying the Conceptions of Music Education—John W. Beattie
- 27-113 Music in the Junior High School—George L. Lindsay
- 27-116 A Consideration of Junior High School Music From the Student's Side—John F. Ahearn
- 28-235 The Junior High School—Frank P. Whitney
- 29-412 Junior High School Music—Rosa Zimmerman

- 29-590 Music in the Junior High School—James L. Mursell
- 31-28 The Musically Talented Child—What Should the Junior High School Do for Him?—Mary E. Ireland
- 36-88 Guidance for Music Students in Senior and Junior High—Ralph G. Winslow
- 37-67 The Musician and the Junior High School—Hobart H. Sommers

KINDERGARTEN MUSIC (See under "Creative Music"; "Elementary School Music"; and "Rhythm in Music Education")

LAUSANNE CONFERENCE

- 28-354 Percy Scholes
- 29-174 The British-American Field Day—Frances E. Clark
- 30-96 An International Movement in Music Education—Is It Possible?—Percy A. Scholes
- 31-56 The Anglo-American Conference—Emma M. Bartlett
- 31-141 The Anglo-American Conference—Paul J. Weaver

LEISURE TIME, MUSIC IN (See under "Social Aspects of Music")

LISTENING LESSONS (See under "Music Appreciation")

MASSED ORCHESTRAS AND CHORUSES

- 26-213 and 214 National High School Orchestra—Plan of Organization—Joseph E. Maddy
- 27-49 Steps in the Organization of the 1927 National High School Orchestra—Joseph E. Maddy
- 28-309 Organization of the First (1928) National High School Chorus
- 32-155 The Motivating Influence of the "All State" School Choruses—Frances Smith Catron
- 32-156 A Personal Letter to Each Member of the Supervisors Chorus—Hollis Dann

MATERIALS FOR TEACHING MUSIC (Also see under "Vocal Music"; "Instrumental Music"; "Music Appreciation"; "Composition"; and "Music Trade")

- 26-281 Report of the Committee on Bookshelves—Paul J. Weaver

MODERN MUSIC (See under "Composition")

MUSIC APPRECIATION (Also see under "Radio in Music Education" and "Music History")

Definition and Teaching Objectives

- 26-50 Appreciation: A Definition and Some Conclusions—Thomas H. Briggs
- 26-109 The Adolescence of Music for the Adult—Sigmund Spaeth
- 29-83 Can Music Appreciation Be Taught?—Franklin Dunham
- 29-85 The Meaning of Appreciation—Mrs. Crosby Adams
- 29-476 The Reaction of the Audience to Various Types of Music—Eugene Stinson
- 30-139 Factors of Musical Appeal and Responses to Them—Will Earhart
- 32-36 A Layman Listens to Musicians—and to Music—Thomas H. Briggs
- 33-246 Re-Definition of Music Appreciation—Russell V. Morgan
- 34-51 Seeing Beauty as the First Essential—Jessie Carter
- 36-314 Music Appreciation—William C. Hartshorn
- 38-186 All Music Courses as Music Appreciation—Russell V. Morgan
- 38-198 Areas of Appreciation—W. Otto Miessner
- 38-389 Experimental Problems in Music Listening—Max Schoen

Content and Organization of Courses in Appreciation

- 25-87 The Influence of the Visual in Music Appreciation—Mrs. Marx E. Oberndorfer
- 25-114 and 118 Music Appreciation in Grades 4, 5, 6 and 7—Discussion—Edith Rhett, Chairman
- 25-136 Materials and Attitudes in Developing Appreciation—Louis Mohler
- 27-216 Music Appreciation Without Materials—Franklin Dunham
- 27-375 Approaching Music Appreciation Through the Folk Song—John Tasker Howard
- 28-106 Needs in Material for Music Appreciation—M. Claude Rosenberry
- 28-128 Machine Music in Education—Franklin Dunham
- 29-141 Music Appreciation Materials—Alice Keith
- 29-224 Music Appreciation—Franklin Dunham
- 29-302 Pupil Activity in the Listening Lesson—Margaret Lowry
- 29-330 Music Appreciation—Sudie L. Williams
- 29-363 The Cultivation of Discrimination—Paul J. Weaver

MUSIC APPRECIATION (Cont.)**Content and Organization of Courses in Appreciation**

- 29-586 Basic Principles of All Forms of Art, Shown Through Music Materials—Marie Finney
- 31-122 Brass Tacks in Music Appreciation—Doris Van de Bogart
- 31-209 Music Understanding In and Out of the Iowa Schools—Fannie R. Buchanan
- 31-215 The Interrelation and Interdependence of Records and Radio—Frances Elliott Clark
- 31-268 Shall We Develop Music Appreciation Through Facts or Experience?—Kathleen Munro
- 33-37 Youth's Approach to Music—Roy Dickinson Welch
- 33-306 Testing Listening Power in Music—E. J. Schultz
- 35-198 Recent Experiments in Music Appreciation—Florence Cooles Byrens
- 37-220 Musical Experiences for Children—Hermine Wiecking Colson
- 37-226 Preparation for Music Appreciation Teaching—Leoti C. Britton
- 38-191 Music Appreciation in General Classes and for Special Groups—Lillian L. Baldwin
- 38-322 Correlating Theory, Sight Reading, Dictation and Appreciation—Vincet Jones

Elementary School Music Appreciation Courses for Various Levels

- 25-115 How We Conduct Music Appreciation in the Consolidated Rural School—Minnie E. Starr
- 25-127 Music Appreciation in the Lower Grades—Louis Mohler
- 25-130 When Children Listen—Lenora Coffin
- 26-157 A Primary Platoon Lesson—Bess Leonard
- 26-264 Music Appreciation in Rural Schools—Frances Elliott Clark
- 28-79 Music Appreciation Through Rhythmic Expression—Florence E. Dangerfield
- 28-81 Music Appreciation in the Classroom—Lenora Coffin
- 29-233 Music Appreciation—Elsie M. Eckman
- 29-445 Methods of Teaching Music Appreciation in the Elementary Grades—Margaret M. Streeter
- 30-229 Report of the Sub-Committee on Music Appreciation for the First Six Grades—Graded Course—Lenora Coffin, Chairman
- 34-55 The Present Trend in Music Appreciation in the Lower Grades—Lillian L. Baldwin
- 35-194 Music Appreciation in the Intermediate Grades—Frances E. Clark
- 36-315 Modern Music for the Elementary Grade Children—Cloe Thomas
- 37-130 A Practical Program of Integration—Elizabeth Ayres Kidd
- 37-321 Development of Music Appreciation—Elizabeth N. Towle

Junior High School Appreciation

- 25-120 Music Appreciation in the Junior High Schools of Detroit—Clara Ellen Starr
- 25-223 A Music Understanding Course for the Junior High School—Franklin Dunham
- 26-157 A Music Appreciation Lesson with Junior High School Boys—Geraldine Tobin
- 27-254 and 28-85 Junior High School Music Appreciation—Alice Keith
- 31-212 Directed Experience—Thomasine McGehee

Senior High School Appreciation

- 25-77 High School Music Appreciation, Demonstration—Margaret DeForest and Sigmund Spaeth
- 29-32 High School Credit Courses in Music, Appreciation and History of Music (Report of the National Research Council of Music Education)
- 29-456 Music Appreciation in the High School—G. L. Taylor
- 29-604 Music Appreciation for Senior High School—Agnes M. Fryberger

Special Projects and Procedures in Music Appreciation Through Participation. (Also see under "Social Aspects of Music")

- 27-211 Centenarian Perplexities—O. G. Sonneck
- 27-335 Appreciation Through Singing—Laura Bryant
- 33-247 Music Appreciation—Sadie M. Rafferty
- 35-205 Developing Appreciation Through Vocal Music Lessons—Josephine Wolverton
- 37-39 Music Appreciation and Life—Claude E. Palmer
- 38-188 Music Appreciation Through Instrumental Performance—Francis Findlay
- 38-195 Appreciation Through Singing—Charles M. Dennis

Concerts for Children

- 25-94 Music of the American Indian—Harold Loring

- 27-196 Music Appreciation Through Chamber Music—Frances Glessner Lee
- 29-622 Children's Concerts—Mabelle Glenn
- 30-195 The Phonograph as a Preparation for Symphonic Appreciation—Edith Rhetts
- 30-214 Music for the Fun of It—Eric T. Clarke
- 30-246 Report of the Sub-Committee on School Concerts—Margaret Lowry
- 30-285 Children's Concerts (Research Council Report)
- 33-249 Home Made Children's Concerts—Samuel L. Flueckiger
- 33-252 Professional Children's Concerts—Rudolph Ringwall
- 38-101 The John Adams Musicales—Dwight W. Lott

Contests in Music Memory and Discrimination

- 27-185 Music-Memory—An Integral Part of the High School Music Course—Sadie Rafferty
- 27-199 The In-and-About Chicago Music Supervisors Study Plan—Anne Shaw Faulkner Oberndorfer
- 27-203 How the Music Appreciation Study Plan of the In-and-About Chicago Supervisors Club Was Used in the Public Schools of Gary, Indiana—M. E. Snyder
- 27-208 Music Appreciation Study Plan as Used in Aurora, Illinois—Margaret F. Pouk
- 27-392 Music Appreciation Contest—Margaret Lowry
- 28-87 A Young People's Concert—George Dasch, Conductor
- 29-314 Music Appreciation Competitive Festival—Mabel Spizzy
- 32-291 National Music Discrimination Contest—Test Form

MUSIC HISTORY (Also see under "America, Music in")

- 25-98 Dominant Influences in Creative Music—George H. Gartlan
- 27-136 Ludwig van Beethoven, Victor Over Circumstances—Nathan Haskell Dole
- 29-32 High School Credit Courses in Music—Appreciation and History of Music—Report of the National Research Council of Music Education
- 35-68 Amateurs and Music—Henry S. Drinker, Jr.
- 35-192 An Experimental Approach to the Study of Music History—S. Grace Gantt

MUSIC TRADE—PUBLISHERS, MANUFACTURERS, EXHIBITORS (Also see under "Composition")

- 27-127 The School Salesman of Today—Elbridge W. Newton
- 27-130 The Supervisor's Indebtedness to Conventions; a Publisher's Aspect—Duncan McKenzie
- 27-218 Publishing as a Profession—Ada M. Fleming
- 27-341 To Do or To Get a Better Job—J. Tatian Roach
- 27-345 Historic Instances Wherein the Publisher Has Contributed to Music Culture—Charles E. Griffith
- 27-379 The Fourth Musician—Frances Elliott Clark
- 27-381 Professional and Commercial Aspects of Music—W. Otto Miessner
- 28-130 The Publisher Contributes to School Music—E. W. Newton
- 29-330 Music Appreciation—Sudie L. Williams
- 30-187 The Publisher's Contribution to School Music Education—Carl Engel
- 31-128 Practical Idealism—J. Tatian Roach
- 31-129 The American Composer—George Fischer
- 31-135 The Musical Instrument in Education—Henry C. Lomb
- 31-218 Our American Composers and Publishers—C. C. Birchard
- 31-226 Pioneers in American Music—C. H. Anderson
- 31-315 An Appraisal of the Publishers' Place in School Music Education—Duncan McKenzie
- 31-380 Problems of the Piano Industry and the Profession—John Powel
- 32-78 The Business Side of It—Franklin Dunham
- 33-93 A Coöperative Program in Music Education—Charles E. Griffith
- 35-141 Music Education and Associated Interests
- 36-416 Brief Review of a Decade of Progress—Arthur H. Hauser
- 37-357 For the Betterment of Service—Music Educators Exhibitors Association
- 38-88 ASCAP and Music Education—John G. Paine
- 38-420 Music Education Exhibitors Association—Ennis D. Davis

NATIONAL MUSIC CAMP (See under "Summer Music Camps and Schools")

NATIONAL ORCHESTRA AND CHORUS (See under "Massed Orchestras and Chorus")

NATIONAL SCHOOL BAND, ORCHESTRA AND VOCAL ASSOCIATIONS (Also see under "Festivals and Contests" and "Conference, Music Educators National")

- 28-321 and 30-249 Report of the Committee on Instrumental Affairs—Joseph E. Maddy, Chairman
- 36-355 Standards of Adjudication—Report of Committee on Adjudicating of the American Bandmasters Association
- 37-381 National School Band Association—A. R. McAllister
- 37-388 National School Orchestra Association
- 37-389 Relationship of the National School Band, Orchestra and Vocal Associations to the M. E. N. C.
- 38-416 In the Spirit of Coöperation—Committee on School Music Competition Festivals
- 38-426 Development of School Music Competitions—A Brief Historical Sketch

OBJECTIVES OF SCHOOL MUSIC TEACHING

- 26-56 What the Musician Outside of the Public Schools Expects of the Music Supervisor—Howard Hanson
- 26-170 Four Minutes on Music Education—O. E. Robinson
- 27-29 Claims of Music in the Present Movement for Curriculum Revision—Jesse H. Newlon
- 27-189 Objectives of Music—Edgar B. Gordon and W. L. Uhl
- 27-229 Strength and Weakness of School Music of Today—Osbourne McConathy
- 27-414 Public School Music as Seen From a College Viewpoint—Frank A. Beach
- 28-39 First Things First—George Oscar Bowen
- 28-209 Viewpoint of the Music Educator—Karl W. Gehrkens
- 28-215 Objectives of Public School Music Education—Peter C. Lutkin
- 29-488 Objectives of Music in the Schools—Frank Baker
- 30-99 Some Fundamental Principles of Musical Instruction—James L. Mursell
- 31-234 What Can Music Contribute to the Curriculum of the Modern School?—Orville C. Pratt
- 31-236 Obligation of the Music Teacher in "Music for Every Child"—Frances Dickey Newenham
- 31-290 Creative Attitude in Music Education—Russell V. Morgan
- 31-322 Aims and Objectives in Music Education—Grace V. Wilson
- 31-385 Shooting at Stars—Stephen Deak
- 32-12 A Challenge in Music Education—Russell V. Morgan
- 32-15 We Need Music—James L. Mursell
- 32-42 Power of Creative Imagination—Dilworth Lupton
- 32-44 Supervision as an Englishman Views It—Ernest Fowles
- 33-31 Every Child a Cultivated Amateur—Anne Landsbury Beck
- 33-37 Youth's Approach to Music—Roy Dickinson Welch
- 33-54 The Kaleidoscopic View—William W. Norton
- 33-68 Technocracy and Music Education—Orville J. Borchers
- 34-37 Education Through Music—From the School Viewpoint—Charles H. Lake
- 35-13 A Revaluation of Educational Objectives—Philip W. L. Cox
- 35-21 The Claims of Music in the School Curriculum—James L. Mursell
- 35-43 The Singer—Not the Song!—John A. Sexson
- 35-58 Music in Education and in Life—William McAndrew
- 35-63 Music Teachers or Music Educators?—Herman F. Smith
- 35-324 Some Outcomes the Rural School Principal Expects From the Music Department—C. E. Eash
- 36-26 The Place of Music in Education—Agnes Samuelson
- 36-36 The Philosophy of the Problem—William H. Kilpatrick
- 37-33 The Music Educator's New Responsibility—Joseph E. Maddy
- 37-38 More and Better Teaching as the Basic Need—Joseph E. Maddy
- 37-42 Reconciling Realities and Aspirations in Music Education—Gerald W. Kirm
- 37-52 Point of View in Music Education—Helen Heffernan
- 37-75 In Retrospect—Alice Inskeep
- 38-395 Educational Outcomes of Instruction in Music—Paul B. Diederich

OPERETTAS

- 32-114 Extra-Curricular Aspects of High School Choral Music—Edgar B. Gordon
- 32-292 Operetta—Pro and Con—Effie E. Harman
- 33-111 Operetta in Schools—Geoffrey O'Hara

- 35-225 Operetta and Festivals in Intermediate Grades—Effie E. Harman
- 35-228 Operettas for Their Music Content Value—F. F. Beale
- 36-336 Operettas and Operas in the Schools. (Report of the Committee.)

ORCHESTRAS, SCHOOL (See under "Instrumental Music")

PAROCHIAL SCHOOL MUSIC (See under "Catholic Education, Music in")

PART SINGING (See under "Vocal Music")

PIANO IN SCHOOL MUSIC

Piano Classes

- 25-194 Piano Section—Mabel Bray, Chairman
- 25-195 Modern Pedagogy in Class Piano Teaching—W. Otto Miessner
- 27-262 Devices for Keeping Interest During Class Piano Lessons—T. P. Giddings
- 27-265 Symposium on Methods Available for Class Piano Teaching
- 28-324 Report of the Subcommittee on Class Piano Instruction
- 29-104 Ten Years of Piano Classes—Hazel Gertrude Kinscella
- 29-268 How Full Room Piano Classes of Fifty Pupils Are Conducted in the Boston Public Schools—H. S. Wilder
- 29-377 Melodic Approach to Music—W. Otto Miessner
- 29-434 Playing Piano by Harmony Diagrams—Zay Rector Bevirt
- 30-73 Making the Piano Sing and Swing—Guy Maier
- 30-75 Ear Training in Piano Teaching—Elizabeth Newman
- 30-201 The Piano in Public Schools—C. M. Tremaine
- 30-253 Report of the Piano Section, Committee on Instrumental Affairs—Joseph E. Maddy, Chairman
- 30-281 Keyboard Acquaintance Through Informal Methods—Report of Research Council
- 31-119 Recent Developments in Class Piano Instruction—Ella H. Mason
- 31-214 Connecting Rote Playing with Playing from Staff Notation, A Demonstration—Marjorie Gallagher Kenney
- 31-238 The Piano Class Movement—W. Otto Miessner
- 32-186 The Relation of Piano Class Instruction to the Rest of the Instrumental Program in the Schools—Peter W. Dykema
- 32-191 What the City Director of Music Expects of Piano Classes—George H. Gartlan
- 33-153 Piano Class Teacher: Trainer or Educator—Peter W. Dykema
- 33-161 Class Piano Problems—The Broadening Field—Raymond Burrows
- 33-163 The Individual in the Piano Class—Grace Helen Nash
- 33-164 Creative Practice—Osbourne McConathy
- 33-165 High Standards in Class Teaching—Ella Mason Ahearn
- 34-202 Class Piano Instruction—Rudolph Reuter
- 35-287 Adapting Piano Class Methods to the Philosophy of Education—Lois Cole Rodgers
- 35-290 Methods for Developing Rhythmic Feeling in the Piano Class—Lillian Healy
- 36-267 The Positive Approach—A Significant Opportunity in Piano Class Instruction—Raymond Burrows
- 36-272 Fundamental Principles in Piano Class Teaching—Julia E. Broughton
- 37-319 The Piano Class as an Agency for Developing Musicianship—Raymond Burrows
- 37-326 How Can Group Instruction Be Maintained?—Ruth Lenore Snow
- 37-327 Ear Training Aids in Class Piano Work—Wilma Battershill
- 37-328 Survey of Piano Class Work in California—Miriam Fox Withrow
- 38-316 Problems Relative to Piano Class Methods—Lois Cole Rodgers

Piano Problems: General

- 29-486 The Piano in the Class Room—George H. Gartlan
- 31-380 Problems of the Piano Industry and the Profession—John Powell
- 36-263 Definite Objectives in Piano Teaching—Harold W. Friedman
- 37-330 Talks to Piano Teachers—Elizabeth Gest

PRIMARY MUSIC (See under "Elementary School Music"; "Creative Music"; "Rhythm in Music Education")

PROFESSIONAL MUSIC AND MUSICIANS

- 25-175 Attitude of the Professional Musician Toward Instrumental Music in the Public Schools—W. L. Meyer
- 26-238 A Vocational Music Course in the High Schools—Clarence Byrn
- 29-128 What Becomes of All the Music Students?—Harold Vincent Milligan

PROFESSIONAL MUSIC AND MUSICIANS (Cont.)

- 30-57 Present and Future Musical Performance as a Vocation—Joseph N. Weber
- 30-160 Man or Machine-Made Music?—W. Otto Miessner
- 30-179 De-Centralizing Our Music—John Erskine
- 30-214 Music for the Fun of It—Eric T. Clarke
- 31-194 School Music in Relation to Life Outside the School. Discussion—Augustus Zanzig, Chairman
- 31-380 Problems of the Piano Industry and the Profession—John Powell
- 32-27 Our Opportunities in Music—John Erskine
- 32-65 Music in Adult Education—Howard Hanson
- 32-75 Music, a Social Factor in Modern Times—Ruth Haller Ottaway
- 33-56 Music in the Public Schools and the Professional Teachers—Glenn Dillard Gunn
- 36-91 Relation of School Music Educators and Professional Musicians—George L. Lindsay
- 36-379 What the Federal Music Project Is Doing in Education—Nickolai Sokoloff
- 38-88 ASCAP and Music Education—John G. Paine
- 38-99 The Professional Musician and the Music Educator—Kenneth J. Farmer

PROGRAM, SCHOOL MUSIC (See under "Curriculum, Balanced Music")**PROGRAMS FOR CHILDREN (See under "Music Appreciation: Concerts for Children")****PSYCHOLOGY OF SCHOOL MUSIC (Also see under "Research and Experiment in Music Education" and "Tests and Measurements in Music")**

- 27-62 Myself and Other People—Ashley Day Leavitt
- 27-88 Power of Music in the Development of the Child and Ethics of the Musical Profession—Herbert Witherspoon
- 29-635 Recording Emotional Reaction to Music—Edward Castor
- 30-32 Musical Education and the Development of Personality—Harold Rugg
- 30-99 Some Fundamental Principles of Musical Instruction—James L. Mursell
- 30-139 Factors of Musical Appeal and Responses of Pupils to Them—Will Earhart
- 31-69 Musicianship and Mental Development Through General Music, Vocal—Will Earhart
- 31-191 Tone Color, The Language of Imagination—John Seaman Garns
- 31-328 Psychology of Music Education—Mabelle Glenn
- 32-70 Music as a Part of General Education—A. Caswell Ellis
- 34-110 Place of Psychology in the Training of the Music Teacher—James L. Mursell
- 35-102 Psychological Foundations of the High School Music Program—James L. Mursell
- 35-238 Instrumental Music in the Psychological Development of the Child—Sister M. Letitia
- 36-39 Viewpoint of the Psychologist—James L. Mursell
- 37-29 Music and the Abnormal—William H. Thompson
- 37-47 Need for an Adjustment to Modern Trends in Music Education—William S. Larson

PUBLISHERS (See under "Music Trade")**RADIO IN MUSIC EDUCATION****Educational Radio—History and Trends**

- 25-104 The Radio and Music—William Arms Fisher
- 27-211 Centenarian Perplexities—O. G. Sonneck
- 29-300 Radio as a Factor in the Development of Music Appreciation—Alice Keith
- 29-424 Radio in Music Education—Arthur P. Matthews
- 29-541 Contributions of Electricity to Modern Education—E. A. Nicholas
- 30-94 Stimulating Music Appreciation Through Radio—Walter Damrosch
- 30-286 Radio in Music Education (Research Council Report)
- 31-48 What Radio Can Do for Musical Appreciation—Anne Faulkner Oberndorfer
- 31-132 Broadcasting Ideals—Frank A. Arnold
- 31-307 Radio—A Curse or a Blessing—Alice Keith
- 32-268 Music and the Supervisor—Walter Damrosch
- 33-289 Advantages and Disadvantages of Class Music Instruction by Radio
- 33-291 Radio Music in Our Changing Social Order—Cline M. Koon
- 35-208 The Radio in Music Education—Cleva J. Carson
- 35-212 Widening the Scope of Music Education by Radio—Ernest La Prade
- 36-325 Music Education Through Radio—Arthur J. Searle

- 36-326 Children's Broadcasts in Other Countries—Dorothy Gordon
- 37-224 A Survey of Radio Programs—Bessie M. Stanchfield
- 37-225 How Can We Get Better Radio Programs?—Alton O'Steen
- 37-228 Radio in Rural Education—Joseph E. Maddy
- 38-223 Music Education by Radio in the South—Grace Van Dyke More
- 38-232 Music Education by Radio in the Eastern Area—George L. Lindsay
- 38-238 Education by Radio—Alice Keith

Radio Broadcasts by School Groups

- 33-295 The Radio as a Means of Propaganda in the School Music Program—Effie E. Harman
- 35-219 The Technique of Broadcasting Instrumental Groups—Ernest La Prade
- 38-204 Music and American Youth Broadcasts—Peter W. Dykema
- 38-210 The Broadcaster and Music Education—Ernest La Prade
- 38-215 Going on the Air—Russell V. Morgan
- 38-217 Preparation for a Broadcast an Educational Force—Will Earhart
- 38-220 Selecting Organizations for Broadcasts—Leslie P. Clausen
- 38-224 Utilizing a Broadcast as a Community Asset—Mabelle Glenn
- 38-226 Problems in Microphone Placement—Ernest La Prade

Planning Broadcasts for School Use

- 27-102 Music Appreciation Broadcasts—N. Searle Light
- 27-110 Appreciation of Music Broadcasts From the Point of View of the Broadcasting Service—Dana S. Merriman
- 27-192 Music Appreciation Through Radio—Dana S. Merriman
- 28-55 Music and the Radio—Walter Damrosch
- 29-426 Radio in the Pacific Coast States—Elise Thorp
- 29-428 Standard School Broadcast—Arthur S. Garbett
- 29-628 Radio Program—Walter Damrosch
- 30-191 Radio's Contribution to School Music Education—B. H. Darrow
- 30-248 Report of the Sub-Committee on Radio Concerts—Alice Keith
- 31-310 Radio in Education—William Bagley, Jr.
- 32-256 Radio in Music Education—Discussion—Edgar B. Gordon, Chairman
- 32-272 Chain Broadcasting of Educational Programs—Ernest La Prade
- 32-276 Music in the Air—Osbourne McConathy
- 33-283 Radio in Music Education Division—Edgar B. Gordon, Chairman
- 33-287 Technique of Radio Music Teaching—Myrtle Head
- 34-291 Music Instruction by Radio—Louis Woodson Curtis
- 34-292 Three Years of Elementary Radio Music Instruction—Myrtle Head
- 34-295 Radio Class Demonstration—Joseph E. Maddy
- 35-217 Music Education Hour in the Home for Mothers and Others—Sara M. Conlon
- 36-329 A Music Participation Program—Ernest La Prade
- 36-330 Development of Creative Music by Means of Radio—Arthur S. Garbett
- 36-333 Teaching Music by Radio—Joseph E. Maddy
- 37-228 Radio in Rural Education—Joseph E. Maddy
- 38-234 Classroom Instruction by Radio—Myrtle Head

Radio Listening in School and Home

- 27-107 Observations of a Rural School Man on the Effects of Appreciation Broadcasts—Martin B. Robertson
- 29-90 Future of Radio in Education—Alice Keith
- 31-45 How Riverside County Schools Use the Radio—Paloma Patricia Prouty
- 31-215 Interrelation and Interdependence of Records and Radio—Frances Elliott Clark
- 31-377 Report on Radio Survey—Jessie Mae Agnew
- 32-263 Radio in Music Education—Armstrong Perry
- 35-210 Supplementing Music Study with Radio—Sudie L. Williams
- 36-321 Radio and Music Appreciation—Pitts Sanborn
- 38-234 Classroom Instruction by Radio—Myrtle Head

READING OF MUSIC (Also see under "Vocal Music: Classroom Singing")

- 25-248 Tests and Measurements in Music Education—Peter W. Dykema
- 25-302 Recommendations for the Use of Syllables—National Research Council of Music Education Report

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- 38-327 Music Theory in the Liberal Arts College—Julia Howell
- 38-330 Status of Music Theory in High Schools—Myron Schaeffer
- 38-332 Some Techniques in Building Basic Musicianship—Louise E. Cuyler

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- 32-211 Suggestions as to Content and Procedure in Music Education Courses—John W. Beattie
- 32-217 Suggestions as to Courses in the Liberal Arts and General Education Fields—Anne Pierce
- 32-221 Suggestions as to Requirements in Practice Teaching—Joseph A. Leeder
- 33-176 The Producers and Consumers of Music Teachers—Glenn Gildersleeve
- 33-178 Careful Selection of Students an Essential Part of the Teacher-Training Program—John W. Neff
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- 35-311 The Pittsburgh Panorama
- 36-11 Changing Interpretations of Culture—Harry Woodburn Chase
- 36-34 Place of Music in the Curriculum and in Life, Symposium and Panel Discussion—Peter Dykema, Chairman
- 36-39 Viewpoint of the Psychologist—James L. Mursell
- 36-134 Present Day Trends in Music Education in the Elementary Schools—Ethel Sherlock
- 37-35 More and Better Music, Panel Discussion—Peter W. Dykema, Chairman
- 37-44 Modern Trends in School Music—Russell V. Morgan
- 37-47 Need for Adjustment to Modern Trends in Music Education—William S. Larson
- 37-64 Curricular or Extra-Curricular—Joseph A. Leeder
- 37-72 Menace of Routine to Aesthetic Values—Fowler Smith
- 37-150 A Challenge to Commonly Accepted Practices in Elementary Music Education—Anne E. Pierce
- 38-21 Forces Affecting Musical Progress—W. Otto Miessner
- 38-65 Theory and Practice—John W. Beattie

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- 25-73 Address of Welcome—Carolyn Fuller
- 27-395 Magic Power of School Music—A. E. Winship
- 28-35 Address of Welcome—William J. Bogan
- 28-38 Response to Address of Welcome—George H. Gartlan
- 28-180 Our Glorious Musical Future—James Francis Cooke
- 29-165 Superintendent's View of Music—Randall J. Condon
- 29-177 Let All the Children Sing—Florence M. Hale
- 29-184 To Him That Hath Not Shall Be Given—Lee Driver
- 29-205 The Better Realization of Educational Objectives Through Better Teaching of Music—Frank W. Wright
- 29-292 Music—a Fad or a Fundamental—L. W. Mayberry
- 29-470 Retrospection and Introspection—Ada Bicking
- 29-621 Music, a Personality Factor—Margaret Canty
- 30-25 Address of Welcome—William J. Bogan
- 30-26 Response to Address of Welcome—Karl W. Gehrken
- 31-60 Address of Welcome—G. Carl Alverson
- 31-320 Address of Welcome—Hobart M. Corning
- 31-322 Response—Frances Smith Catron
- 32-9 Addresses of Welcome—Robinson G. Jones, Nikolai Sokoloff, B. O. Skinner
- 32-70 Music as a Part of General Education—A. Caswell Ellis
- 33-17 Music in the Public Schools—Willard E. Givens
- 33-19 Music and the Depression—A. J. Stoddard
- 33-21 Is Music Fundamental?—Leslie A. Butler
- 33-24 The New Responsibilities of the Schools—Worth McClure
- 33-25 Educational Value of Music—Willis A. Sutton
- 33-27 To Justify or Not to Justify—Will Earhart
- 33-31 Every Child a Cultivated Amateur—Anne Landsbury Beck
- 33-35 The Arts in the Educational Process—Lorenzo C. McCarthy
- 33-62 Music in the Emotional Life of the Child—Mrs. Pendleton S. Morris
- 33-65 Music as a Means of Increasing Spiritual Stature—Grace G. Pierce
- 33-68 Technocracy and Music Education—Orville J. Borchers
- 34-14 Music, a Fundamental in General Education—William J. Bogan
- 34-16 Response for the Conference—Clarence C. Birchard
- 34-23 Relation of the Arts to the Purposes of Democracy—A. J. Stoddard
- 34-44 Value of Music in Education—D. F. Cunningham
- 34-185 Place of the Band in the Making of a Musical People—Lee M. Lockhart
- 34-310 The Cultural Arts Platform—Committee on Contacts and Relations Report
- 35-27 Relation of Music to the General Curriculum—Glen Haydon

- 35-32 Public School Music as the Superintendent Sees It—Ben G. Graham
- 35-37 The Fine Arts in Education and in Life—Paul C. Stetson
- 35-41 Music Teachers as Educators—H. P. Study
- 35-42 The Role of Music in a Changing Society—Henry Lester Smith
- 35-45 School Music From the High School Principal's Viewpoint—Zed L. Foy
- 35-54 Living Humanities—J. F. Messenger
- 35-119 Integrating Public School Music in the Community Life—Guy Dickey
- 36-21 Orchestrating the Curriculum—Milton C. Potter
- 36-52 Use of Music as an Educational Stabilizer—Willem van de Wall
- 37-11 Music's Place in Public Education—Homer W. Anderson
- 37-344 Music in Industrial Schools—Wilbert B. Hitchner

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- 27-83 Music as a Background in Education—George H. Gartlan
- 27-317 Music's Contribution to World Morale—Edwin N. C. Barnes
- 28-48 Music in the Schools—P. P. Claxton
- 28-71 Chicago Night, Informal Banquet—Alice Garthe, Chairman
- 28-220 Place of Music in American Education—John W. Withers
- 29-343 Aesthetic Education and Music—Herbert Witherspoon
- 29-470 Retrospection and Introspection—Ada Bicking
- 29-476 Reaction of the Audience to Various Types of Music—Eugene Stinson
- 29-624 Music and Morals—Shailer Mathews
- 31-8 Music from the Viewpoint of the Layman—Edwin A. Lee
- 32-36 A Layman Listens to Musicians and to Music—Thomas H. Briggs
- 33-12 Music in Everyday Life—Theodore Francis Green
- 33-29 Music and Life—Clarence A. Barbour
- 34-18 Social Betterment Through Art—Ernest H. Wilkins
- 34-33 Education Through Music—From the General Viewpoint—James G. Heller
- 35-86 Music in the Currents of Social History—Paul Perigord
- 36-11 Changing Interpretations of Culture—Harry Woodburn Chase
- 36-19 Music as an Educational Force—S. Parkes Cadman
- 37-23 Building Citizenship Through Music—Paul S. Amidon
- 38-113 and 114 Addresses of Welcome—H. J. Gerling and Bernard F. Dickmann

VOCAL MUSIC (Also see under "National School Band, Orchestra and Vocal Associations")

Assembly and Community Singing

- 27-114 Vocal Work in Class, Assembly and Extra-Curricular Activities—Jeannette Gauthier Bashford
- 28-225 Need of Choral Music in a Democracy—Clarence C. Birchard
- 34-170 Determining a Fair Balance Between Music Reading and Skills and Social and Recreational Singing—Margaret Taylor Shepard
- 36-226 Making the Most of Assembly Singing—George F. Strickling
- 37-291 Assembly Singing—Mary C. Donovan

Child Voice and Adolescent Voice (Also see below under "Junior High School Choral Groups" and "Class-room Singing")

- 26-178 Voice Problems in the Junior High School—LyraVine Votaw
- 29-113 How to Secure Power in the Voice of the Child and the Youth Without Sacrificing Beauty of Tone—Frederick W. Wodell
- 29-122 Boys' Adolescent Voice in the Junior High School—Duncan McKenzie
- 29-359 Development of Beautiful Singing in the Public Schools—Mabelle Glenn
- 29-498 Singing in the Schools—Ernest G. Hesser
- 29-593 The Training and Conservation of Voices in the Junior-Senior High School—Earl L. Baker
- 31-286 Classification of Boys' Voices, a Demonstration—Helen Hall
- 32-102 Standardizing Voice Teaching in Public Schools—Frantz Proschowski
- 32-245 Boy Voice in the Liturgical Music of the Church—John J. Fehring
- 33-100 Singing in the Elementary Schools and Junior Schools—Mabelle Glenn
- 33-123 Boy Voice Problem in the Junior High School—Ralph W. Wright
- 35-310 Changing Voice of the Adolescent—Richard Dabney
- 36-205 Singing in Our Public Schools—Ernest G. Hesser
- 37-265 Boy Choirs in the Schools—Jennie Hewitt
- 37-267 Voice Classification in Junior and Senior High Schools—Hollis Dann
- 37-269 Class Vocal Methods from the Junior High School Level—Alfred Spouse

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- 31-171 A Cappella Singing, Its Function in Education—Noble Cain
- 31-284 A Cappella Singing in the High School—Einar Lindblom
- 32-138 Securing Correct Intonation in the Training of A Cappella Choirs—Carol M. Pitts
- 33-120 Madrigal Literature and Performance—F. Walter Huffman
- 34-145 The Spirit of 16th Century Polyphonic Music—Edwin V. Hoover
- 34-149 Voice Training Classes as a Basis for High School Choirs—Alfred Spouse
- 34-177 A Cappella—Russell Carter
- 35-308 Training the A Cappella Choir—Ida Eleanor Bach
- 35-309 Training the A Cappella Choir—Marie Boette
- 35-320 Pittsburgh Panorama
- 37-278 Unaccompanied Choir—Its Relation to Expressive Speech—Ralph J. Peterson
- 38-126 Organization of College A Cappella Choirs—George Howerton

College Choral Groups (Also see above under "A Cappella Choirs")

- 36-129 What Should Our Choral Students Learn?—Jacob A. Evanson
- 38-116 Choral Music in the College and University—Paul Weaver
- 38-119 Conducting the College Choir—Max T. Krone
- 38-123 Administration of College Choirs—John M. Kuypers

Community Choral Groups (See under "Social Aspects of Music"; "Church and Religious Music")**Elementary School Choirs and Choruses** (Also see below under "Classroom Singing")

- 31-211 The Choir: A Method and a Motivation for Music Study in Rural Schools—Minnie E. Starr
- 32-136 Value of Choirs or Special Vocal Groups in the Elementary School—Ernest G. Hesser
- 34-162 Elementary Choir—Its Organization and Administration—Howard N. Hinga
- 34-168 Ability Grouping Through the Elementary School Choir—Ernest G. Hesser
- 35-304 Value of the Elementary School Choir—Ernest G. Hesser
- 37-265 Boy Choirs in the Schools—Jennie Hewitt

Junior High School Choral Groups (Also see under "Junior High School, Music in the . . . and above under "Child Voice and Adolescent Voice")

- 27-114 Vocal Work in Class, Assembly and Extra-Curricular Activities—Jeannette Gauthier Bashford
- 27-238 Junior High School Boys' Chorus—Earl L. Baker
- 29-415 Boys' Glee Club—Helen Hall
- 32-133 Junior High School Choir and Chorus Problems—Ralph W. Wright
- 34-158 Junior High School Chorus—Kenneth G. Kelley
- 35-321 Pittsburgh Panorama
- 36-221 Boys' Glee Club in the Junior High School—Bernard B. Nye

Senior High School Choral Groups (Also see above under "A Cappella Choirs" and below under "Voice Classes")

- 28-309 Organization of the First (1928) National High School Chorus
- 29-34 High School Credit Courses in Music—Choral Music—Report of National Research Council of Music Education
- 32-114 Extra-Curricular Aspects of High School Choral Music—Edgar B. Gordon
- 32-118 School Chorus as a Background for All Music Activities—James D. Price
- 32-125 Senior High School Choral Music—George Oscar Bowen
- 32-129 Problems of the Choral Conductor in Small High Schools—Samuel T. Burns
- 32-155 Motivating Influence of the All-State School Choruses—Frances Smith Catron
- 34-133 The Inclusive Chorus in the High School—Laura Bryant
- 35-234 Function of Ensemble Projects in the High School Curriculum—Francis Findlay
- 37-270 Development of Part Singing in High School—Rufus A. Wheeler

Small Vocal Ensembles

- 30-283 Provision for Vocal and Instrumental Ensemble in Elementary and Secondary Schools—Report of Research Council
- 34-156 Development of Small Vocal Ensembles in the Senior High School—Marion Cotton
- 34-157 Vocal Ensembles in the Large City System—Russell V. Morgan
- 34-175 After High School—What?—Helen M. Hosmer

- 36-222 Place of the Small Vocal Ensemble in the General Music Program—Ernest G. Hesser
- 36-225 Small Vocal Ensembles in the Senior High School—Frank C. Biddle
- Materials for Choral Groups of All Levels**
- 28-103 Needs in Song Material—Louise A. Hannan
- 29-139 Songs and Choral Music—Helen Colley Krake
- 29-215 Songs and Choral Music—George H. Gartlan
- 29-320 Songs and Choral Music—George Oscar Bowen
- 29-498 Singing in the Schools—Ernest G. Hesser
- 29-537 Songs and Choral Music—Harry W. Seitz
- 31-66 Vital Elements of Music—H. L. Butler
- 32-150 A List of Music for Small Vocal Ensembles—Jacob A. Evanson
- 33-114 Conducting Community Choral Groups—John Stark Evans
- 33-320 Amateur Music—Report of the Music Education Research Council
- 34-138 Choral Writing by Contemporary American Writers—Jacob A. Evanson
- 36-218 The Criteria Governing the Choice of Materials for Junior High School Courses—Luther W. Goodhart
- 36-231 Song Material Recommended for Elementary School Choirs—Report of Committee
- 36-235 Vocal Materials Reviewing Committee Selections for Male Voice in the Senior High School
- 37-38 Better Musicianship Among Teachers as a Key—Russell V. Morgan
- Choral Technique: General**
- 28-196 Some Important Lessons to Be Learned from Great Conductors—David E. Mattern
- 28-206 Vocal Technic for the Conductor—John Finley Williamson
- 29-94 Artisan and Artist—T. P. Giddings
- 29-506 Phonetics in Singing—Alfred Hiles Bergen
- 29-528 Conducting Clinic—Karl W. Gehrken
- 30-134 Choral Directing—Edgar Nelson
- 31-167 Technique of Choral Procedure—John Finley Williamson
- 32-110 Legitimate Soft Tone in Choral Singing—Frank A. Beach
- 32-121 Ensemble Singing—F. Melius Christiansen
- 32-140 Classroom Choral Technique—Jacob A. Evanson
- 32-156 A Personal Letter to Each Member of the Supervisors' Chorus—Hollis Dann
- 32-315 Technique of Conducting—Eugene Goossens
- 33-180 Value of Broad Knowledge of Music to the Choral Director—Helen M. Hosmer
- 34-142 Benefits of Choral Singing—Marshall Bartholomew
- 36-229 Essential Factors of Good Choral Singing—Hollis Dann
- 37-267 Voice Classification in Junior and Senior High Schools—Hollis Dann
- 37-275 Vocal Ensembles, Small and Large—Theodore H. Nitsche
- 37-282 Some Essentials of Choral Singing—Hollis Dann
- 37-286 Choral Conducting—Peter J. Wilhousky
- 37-290 Selecting Voices for the Special Chorus—Elmer M. Hintz
- 38-119 Conducting the College Choir—Max T. Krone
- Classroom Singing: Materials and Procedures.** (Also see under "Elementary School Music"; "Junior High School Music"; "Rural School Music"; "Catholic Education, Music In"; "Reading of Music"; and above under "Elementary School Choirs and Chorus")
- 27-114 Vocal Work in Class, Assembly and Extra-Curricular Activities—Jeannette Gauthier Bashford
- 28-109 Essential Qualities for All School Music Materials, and Present Supplies—Will Earhart
- 29-94 Artisan and Artist—T. P. Giddings
- 29-359 Development of Beautiful Singing in the Public Schools—Mabelle Glenn
- 29-398 Three-Part Singing—Esther Jones
- 29-498 Singing in the Schools—Ernest G. Hesser
- 29-577 Music Materials That Assist in Realizing the Objectives of Music Study—Minnie E. Starr
- 29-579 Criteria for Selecting Songs for the Primary Grades—Cleva J. Carson
- 29-581 Music Materials for Intermediate Grades—Clara L. Thomas
- 31-69 Musicianship and Mental Development Through General Music, Vocal—Will Earhart
- 31-287 Song Interpretation, a Demonstration—Ethel M. Henson
- 33-100 Singing in the Elementary Schools and Junior High Schools—Mabelle Glenn

VOCAL MUSIC (Cont.)**Classroom Singing: Materials and Procedures**

- 33-104 Vocal Problems in Public School Music—Jacob Kwalwasser
- 35-205 Developing Appreciation Through Vocal Music Lessons—Josephine Wolverton
- 35-307 Vocal Music in the Junior High School—Dale V. Gilliland
- 36-137 Function of Rote Singing and Music Reading in the Elementary Schools—Laura Bryant
- 36-140 Rote Singing and Music Reading in the Grades—Ruth L. Curtis
- 36-141 Function of Rote Singing and Music Reading in the Elementary Grades—Percy Graham
- 36-205 Singing in Our Public Schools—Ernest G. Hesser
- 37-248 Development of Vocal Music in the Elementary Schools—Louis Woodson Curtis
- 37-251 Correction of Monotones—Katharine Davis Detmold
- 37-253 Class Vocal Methods in the Elementary Grades—Jacob Kwalwasser
- 37-254 Voice Material in the Elementary Grades—K. Elizabeth Ingalls
- 37-257 Vocal Music in the Elementary and Junior High Schools—Herbert T. Norris
- 37-263 Vocal Work in the Junior High School—Haydn M. Morgan
- 38-280 Articulation of Junior High School Music with the Grades Above and Below—Vocal Music—K. Elizabeth Ingalls
- 38-293 Trends in Vocal Music in Elementary Schools—Ann Trimmingham

Special Vocal Techniques and Problems

- 27-274 Content of Voice Courses in Schools for the Training of Supervisors—Hazel B. Nohavec
- 27-276 Content of Voice Courses in Teacher-Training Schools—Alfred Spouse
- 29-125 Vocal Diction—Arthur L. Manchester
- 29-506 Phonetics in Singing—Alfred Hiles Bergen
- 29-572 La Gymnastique Pulmonaire (Vocal Clinic)—Bozea Oumiroff
- 30-130 Development of the Singing Voice—Frantz Proschowski
- 31-75 Vitalizing Vocal Music in an Instrumental Era—Walter H. Butterfield
- 31-78 Fundamental Values of Vocal Music in the Modern High School—George L. Lindsay
- 31-87 Bel Canto Yesterday and Today—Sherman K. Smith
- 31-92 Taking Some Bunk Out of Vocal Teaching in the Public Schools—Frederick W. Wodell
- 31-370 Tone Thinking—Frantz Proschowski
- 32-105 Vocal Diagnosis—Sherman K. Smith
- 33-40 America Is Singing—Hughes Mearnes
- 36-200 Report of Voice Clinics—New York Voice Educators Committee
- 37-367 National School Vocal Association—Frederick H. Haywood
- 38-283 Emergent Voice—John H. Muyskens
- 38-289 Voice Training in the Schools: Is It Education or Exhibition?—John C. Wilcox

Voice Classes

- 25-51 High School Voice Classes—Demonstration and Discussion
- 25-56 Collective Voice Training—D. A. Clippinger
- 27-247 Voice Training in the Junior High School—Harry W. Seitz
- 27-399 Voice Training in the High School—George Oscar Bowen
- 28-204 Demonstration of Senior High School Voice Class Work—Harry W. Seitz
- 29-120 Minimum Essentials for Voice Culture Class Instruction in High Schools—Frederick H. Haywood
- 29-336 Demonstration of the Visual Method of Class Voice Instruction—Herbert Witherspoon
- 29-400 Voice Training in the High School—Robert Walsh
- 30-138 High School Voice Class Demonstration—Alfred Spouse
- 31-99 Vocal Class Instruction in High Schools—Alfred Spouse
- 31-305 Teaching a Vocal Class a New Song—Demonstration—Alfred Spouse
- 33-96 On Becoming Musical—D. A. Clippinger
- 34-149 Voice Training Classes as a Basis for High School Choirs—Alfred Spouse
- 34-152 Senior High School Voice Training Classes—Frederick H. Haywood
- 35-292 Vocal Class Teaching—Maurine Thompson
- 35-298 Integration of Vocal Class Work with Choral Activities—Edmund V. Jeffers
- 36-211 Dynamic Phonetics and Their Use in Voice Training Classes—Kenneth N. Westerman
- 46-215 Modern Trends in Voice Class Instruction—W. Warren Shaw
- 37-269 Class Vocal Methods from the Junior High School Level—Alfred Spouse
- 37-272 Beginning Voice Class in the Senior High School—Celestine Burns
- 37-273 Class Vocal Methods—High School Level—Clyde R. Dengler

VOCATIONAL COURSES IN MUSIC (See under "Professional Music and Musicians")

SECTION XI

ORGANIZATION REPORTS AND RECORDS

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BIENNIAL BUSINESS MEETINGS

REPORT SUMMARIES

California-Western Conference at Long Beach, California, April, 1939

ELECTION OF OFFICERS. The election for the biennial period 1939-1941 was conducted in accordance with the stipulations of Article IX, Section 1 of the Constitution. The following were elected for the Nominating Committee: Charles M. Dennis, San Francisco, Calif.; Arthur G. Wahlberg, Fresno, Calif.; Chester A. Perry, Glendale, Calif.; Amy Grau Miller, Pasadena, Calif.; Lorin F. Wheelwright, Salt Lake City, Utah. The Nominating Committee nominated two active members of the Conference for each elective office as follows: President—William E. Knuth, San Francisco, Calif.; Glenn H. Woods, Oakland, Calif. First Vice-President—Helen C. Dill, Los Angeles, Calif.; Donald Rowe, Los Angeles, Calif. Second Vice-President—Leslie Clausen, Los Angeles, Calif.; Clarence H. Heagy, Fresno, Calif. Secretary-Treasurer—Constance Frazer, Oakland, Calif.; Norman E. Pillsbury, Oakland, Calif. Director (Nat'l Board, 1939-1943)—Elsa Brenneman, Glendale, Calif.; Gertrude J. Fisher, Long Beach, Calif. The election, which was by ballot, was held at the Biennial Business Meeting. The following were elected: President—Glenn H. Woods; First Vice-President—Helen C. Dill; Second Vice-President—Clarence H. Heagy; Secretary-Treasurer—Norman E. Pillsbury; Director—Gertrude J. Fisher.

AFFILIATION WITH THE NATIONAL EDUCATION ASSOCIATION. Upon recommendation of the Executive Committee, a statement was incorporated in the resolutions adopted by the Conference endorsing the action of the National Executive Committee and the council of sectional conference presidents and auxiliary organization presidents in taking the necessary steps to bring before the Conference for a vote amendments to the Constitution and Bylaws providing for affiliation of the Music Educators National Conference with the National Education Association of the United States.

L. ALICE STURDY, Secretary

Eastern Conference at Boston, Massachusetts, March, 1939

ELECTION OF OFFICERS. In accordance with Article VII, Section 1 of the Constitution, the Board of Directors prepared a list of ten candidates and submitted the list to the Conference at its first formal session. Following are the five members of the Nominating Committee who were elected: Haydn M. Morgan (Chairman), Newtonville, Mass.; Mabel E. Bray, Trenton, N. J.; Laura Bryant, Ithaca, New York; George L. Lindsay, Philadelphia, Pa.; M. Claude Rosenberry, Harrisburg, Pa. The report of the Nominating Committee presented the following list of candidates: President—Glenn Gildersleeve, Dover, Del.; Thomas Wilson, Elizabeth, N. J.; Second Vice-President—John Denuos, Baltimore, Md.; John H. Jaquish, Atlantic City, N. J.; Secretary—Mary C. Donovan, Greenwich, Conn.; Helen M. Hosmer, Potsdam, N. Y.; Directors (1939-43)—Irving Cheyette, Indiana, Pa.; Francis H. Diers, Fredonia, N. Y.; Wilbert Hitchner, Wilmington, Del.; Arthur Ward, Montclair, N. J.; Director (Nat'l Board, 1939-43)—Francis Findlay, Boston, Mass.; Arthur F. Witte, Yonkers, N. Y. The following were elected at the Biennial Business Meeting: President—Glenn Gildersleeve; Second Vice-President—John H. Jaquish; Secretary—Mary C. Donovan. Directors (1939-43)—Irving Cheyette, Francis H. Diers. Director (Nat'l Board, 1939-43)—Francis Findlay.

AFFILIATION WITH THE NATIONAL EDUCATION ASSOCIATION. Upon recommendation of the Executive Committee, a statement was incorporated in the resolutions adopted by the Conference endorsing the action of the National Executive Committee and the council of sectional conference presidents and auxiliary organization presidents in taking the necessary steps to bring before the Conference for a vote amendments to the Constitution and Bylaws providing for affiliation of the Music Educators National Conference with the National Education Association of the United States.

MARY C. DONOVAN, Secretary

North Central Conference at Detroit, Michigan, March, 1939

ELECTION OF NOMINATING COMMITTEE. The ballot for the Nominating Committee, prepared by the Executive Committee in accordance with Article IX, Section 1 of the Constitution, included the following list of names: John W. Beattie, Evanston, Ill.; Lytton S. Davis, Omaha, Neb.; Gertrude Fleming, Detroit, Mich.; Nellie L. Glover, Akron, Ohio; Joseph A. Gremel-spacher, Crawfordsville, Ind.; Mathilda A. Heck, St. Paul, Minn.; Alice C. Inskeep, Cedar Rapids, Iowa; Emma R. Knudson, Normal, Ill.; Adam P. Lesinsky, Whiting, Ind.; Russell V. Morgan, Cleveland, Ohio; Herman F. Smith, Milwaukee, Wis.; King Stacy, Lansing, Mich.; Lorrain E. Watters, Des Moines, Iowa; Edith M. Wines, Chicago, Ill. The seven elected were: John W. Beattie, Gertrude Fleming, Alice C. Inskeep, Russell V. Morgan, Herman F. Smith, King Stacy, Edith M. Wines.

ELECTION OF OFFICERS. The Nominating Committee nominated two active members of the Conference for each elective office as follows: President—Edith M. Keller, Columbus, Ohio; Sadie M. Rafferty, Evanston, Ill. First Vice-President—Harper C. Maybee, Kalamazoo, Mich.; J. Leon Ruddick, Cleveland, Ohio. Second Vice-President—Lytton S. Davis, Omaha, Neb.; Harold E. Winslow, Indianapolis, Ind. Secretary—Mathilda A. Heck, St. Paul, Minn.; Emma R. Knudson, Normal, Ill. Directors (1939-1943)—Ida E. MacLean, Superior, Wis.; Hazel B.

Nohavec, Minneapolis, Minn.; Clara Ellen Starr, Detroit, Mich.; Edith M. Wines, Chicago, Ill. The election, which was by ballot, was held at the Biennial Business Meeting on March 23. The following were elected: President—Edith M. Keller; First Vice-President—Harper C. Maybee; Second Vice-President—Harold E. Winslow; Secretary—Mathilda A. Heck; Directors—Clara Ellen Starr and Hazel B. Nohavec.

EXECUTIVE COMMITTEE MEETING. In accordance with the constitutional requirement, the Executive Committee met on March 19, 1939, at Hotel Statler, Detroit, Michigan, and selected candidates for the Nominating Committee as hereinabove reported.

Other actions:

(a) Endorsement of the proposed affiliation of the Music Educators National Conference with the National Education Association, with the recommendation that the action of the national Executive Committee in bringing this matter before the national body for vote be approved.

(b) Adoption of a resolution of appreciation to all organizations and individuals participating in the N.C.M.E.C. program.

(c) Approval of a resolution to be presented to the Conference members authorizing the Executive Committee to take the steps necessary to transfer bonds held in the name of the North Central Music Supervisors Conference, to the North Central Music Educators Conference, and to provide for the transfer of registered government bonds to coupon bonds, if such course should be deemed advisable.

[NOTE: This involved only certain technicalities in connection with the change of name from "Music Supervisors Conference" to "Music Educators Conference." The resolution was adopted by unanimous vote of the Conference membership.]

AMENDMENT OF BYLAWS. The Executive Committee, in accordance with the provisions of Article III of the Bylaws of the North Central Music Educators Conference, authorized the posting of the following notice proposing amendment of Section 1 of the Bylaws:

"To clarify Section 1, of the North Central Conference Bylaws, which Section pertains to the responsibilities of the Executive Committee, and to bring this section into accord with the corresponding Section (No. 5) of the National Conference Bylaws, the Executive Committee of the North Central Conference, by unanimous vote, recommends the following as a substitute for the present Section 1:

"Section 1. The Executive Committee shall administer the affairs of the North Central Music Educators Conference together with the management and control of the funds thereof, and all matters pertaining to the business administration of the organization. The Executive Committee shall fix the time and place of the North Central meetings and shall have supervision of the program and all of the details of such meetings. They shall fill vacancies by temporary appointments pending regular elections."

The amendment was unanimously adopted at the business meeting March 23, 1939.

GERALD R. PRESCOTT, *Secretary Pro-Tem*



Northwest Conference at Tacoma, Washington, March, 1939

ELECTION OF NOMINATING COMMITTEE. The ballot for the Nominating Committee, prepared by the Executive Committee in accordance with Article VIII, Section 1 of the Constitution, included the following list of names: Anne L. Beck, Eugene, Ore.; Lorn E. Christensen, Caldwell, Idaho; Julius Clavadetscher, Billings, Mont.; Charles R. Cutts, Billings, Mont.; Lillie E. Darby, Klamath Falls, Ore.; Frances Dickey, Seattle, Wash.; Chester R. Duncan, Portland, Ore.; Thelma A. Forster, Malta, Mont.; H. E. Hamper, Anaconda, Mont.; Wallace Hannah, Vancouver, Wash.; Ethel M. Henson, Seattle, Wash.; Archie N. Jones, Moscow, Idaho; Mildred McManus, Vancouver, B. C.; Herbert T. Norris, Pullman, Wash.; Ainslie C. Potter, Weiser, Idaho. The seven elected were: Charles R. Cutts, Lillie E. Darby, Frances Dickey, Chester R. Duncan, Wallace Hannah, Ethel M. Henson, Herbert T. Norris.

ELECTION OF OFFICERS. The Nominating Committee nominated two active members of the Conference for each elective office as follows: President—Andrew G. Loney, La Grande, Ore.; H. E. Hamper, Anaconda, Mont. First Vice-President—Stanley M. Teel, Missoula, Mont.; Lorn E. Christensen, Caldwell, Idaho. Second Vice-President—Herbert T. Norris, Pullman, Wash.; Raymond H. Howell, Everett, Wash. Treasurer—Marjorie K. Pidduck, Seattle, Wash.; Marian A. Lawton, Cheney, Wash. Secretary—Thelma A. Forster, Malta, Mont.; Floy Young, Medford, Ore. Director (1939-43)—Lillie E. Darby, Klamath Falls, Ore.; Howard W. Deye, Portland, Ore. Director (Nat'l Board 1939-43)—Ethel M. Henson, Seattle, Wash.; Walter C. Welke, Seattle, Wash. The election, which was by ballot, was held at the Biennial Business Meeting on March 30. The following were elected: President—Andrew G. Loney; First Vice-President—Stanley M. Teel; Second Vice-President—Raymond H. Howell; Treasurer—Marjorie K. Pidduck; Secretary—Floy Young; Director—Howard W. Deye; Director (Nat'l Board) Walter C. Welke.

AFFILIATION WITH THE NATIONAL EDUCATION ASSOCIATION. Upon recommendation of the Executive Committee, a statement was incorporated in the resolutions adopted by the Conference endorsing the action of the National Executive Committee and the council of sectional conference presidents and auxiliary organization presidents in taking the necessary steps to bring before the Conference for a vote amendments to the Constitution and Bylaws providing for affiliation of the Music Educators National Conference with the National Education Association of the United States.

ESTHER C. LEAKE, *Secretary*

Southern Conference at Louisville, Kentucky, March, 1939

ELECTION OF OFFICERS. Members of the Nominating Committee, duly appointed by the Executive Board in accordance with the provisions in Article VIII, Section I of the Constitution: Grace P. Woodman, Chapel Hill, N. C.; Irma Huckriede, Louisville, Ky.; Joy Mendes, Savannah, Ga.; Eveline N. Burgess, Washington, D. C.; Raymond F. Anderson, Birmingham, Ala. The report of the Nominating Committee presented the following list of candidates: President—Mildred Lewis, Lexington, Ky.; Jennie Belle Smith, Athens, Ga. First Vice-President—Luther A. Richman, Richmond, Va.; James C. Pfohl, Davidson, N. C. Second Vice-President—Lloyd V. Funchess, Baton Rouge, La.; James C. Harper, Lenoir, N. C. Secretary—Chrystal Bachtell, Greensboro, N. C.; Mary Ellen Wright, Clarksdale, Miss. Director (Nat'l Board, 1939-1943)—Helen Boswell, Louisville, Ky.; Veronica Davis, Deland, Fla. The election, which was by ballot, was held at the Biennial Business Meeting on March 7. The following were elected: President—Mildred Lewis; First Vice-President—Luther A. Richman; Second Vice-President—Lloyd V. Funchess; Secretary—Chrystal Bachtell; Director—Helen Boswell.

AFFILIATION WITH THE NATIONAL EDUCATION ASSOCIATION. Upon recommendation of the Executive Committee, a statement was incorporated in the resolutions adopted by the Conference endorsing the action of the National Executive Committee and the council of sectional conference presidents and auxiliary organization presidents in taking the necessary steps to bring before the Conference for a vote amendments to the Constitution and Bylaws providing for affiliation of the Music Educators National Conference with the National Education Association of the United States.

VERONICA DAVIS, Secretary



Southwestern Conference at San Antonio, Texas, April, 1939

ELECTION OF NOMINATING COMMITTEE. The ballot for the Nominating Committee, prepared by the Executive Committee in accordance with the provisions in Article VIII, Section 1 of the Constitution: Jessie M. Agnew, Casper, Wyo.; William Altamari, Atchison, Kans.; Clarence Best, St. Louis, Mo.; Howard Blumfield, Portales, N. M.; J. Luella Burkhard, Pueblo, Colo.; Frances Smith Catron, Ponca City, Okla.; Wyatt Freeman, Ada, Okla.; John Kendel, Denver, Colo.; Ella Lovelace, Waco, Tex.; David Robertson, Conway, Ark.; Lulu Stevens, Houston, Tex.; Sarah K. White, St. Joseph, Mo.; Sudie Williams, Dallas, Tex.; Grace V. Wilson, Wichita, Kan.; Otto Zoeller, San Antonio, Tex. The seven elected were: William Altamari, J. Luella Burkhard, Frances Smith Catron, John Kendel, Sudie Williams, Grace V. Wilson and Otto Zoeller.

ELECTION OF OFFICERS. The Nominating Committee nominated two active members of the Conference for each elective office as follows: President—Dean Douglas, Jefferson City, Mo.; James L. Waller, Tulsa, Okla. First Vice-President—Marguerite Grace, St. Louis, Mo.; Lulu M. Stevens, Houston, Tex. Second Vice-President—Ruth Klepper Settle, Little Rock, Ark.; Otto Zoeller, San Antonio, Tex. Secretary—Katherine Sentz, Topeka, Kans.; Robbie L. Wade, Shawnee, Okla. Director (Nat'l Board, 1939-43)—E. L. Harp, Carlsbad, N. M.; John Kendel, Denver, Colo. The election, which was by ballot, was held at the Biennial Business Meeting on April 14. The following were elected: President—James L. Waller; First Vice-President—Marguerite Grace; Second Vice-President—Ruth Klepper Settle; Secretary—Katherine Sentz; Director—John C. Kendel.

AFFILIATION WITH THE NATIONAL EDUCATION ASSOCIATION. Upon recommendation of the Executive Committee, a statement was incorporated in the resolutions adopted by the Conference endorsing the action of the National Executive Committee and the council of sectional conference presidents and auxiliary organization presidents in taking the necessary steps to bring before the Conference for a vote amendments to the Constitution and Bylaws providing for affiliation of the Music Educators National Conference with the National Education Association of the United States.

GRATIA BOYLE, Secretary



Music Educators Exhibitors Association at Los Angeles, 1940

At its biennial business meeting held at the Biltmore Hotel, Los Angeles, April 3, 1940, the Music Education Exhibitors Association elected the following officers (two-year term, 1940-42): President—Ennis D. Davis, Ginn and Company; Secretary-Treasurer—William D. Shaw, G. Schirmer, Inc.; Members of the Executive Board (four-year term, 1940-44)—G. Interrante, G. Ricordi and Company; Walter Zamecnik, Sam Fox Publishing Company; Members of Executive Board whose terms have not expired (1938-42)—Don Malin, Lyon and Healy, Inc.; Lynn L. Sams, C. G. Conn, Ltd. The retiring president, Nelson M. Jansky of C. C. Birchard & Company, automatically became vice-president (by provision of Article I of the Bylaws).

National Conference at Los Angeles, California, March 30-April 5, 1940

REVISION OF CONSTITUTION AND BYLAWS

UPON RECOMMENDATION made by the Committee on Revision of Constitution and Bylaws,* a resolution embodying amendments to the Constitution and Bylaws adopted by the Music Educators National Conference in 1930 and amended in 1932, 1934 and 1938, was unanimously approved by the Executive Committee as a preliminary to the vote on adoption of the new Constitution and Bylaws. The resolution was unanimously adopted by the Conference at the first business session held in Philharmonic Auditorium, Los Angeles, April 1, 1940. (The purpose and results of this action are explained in the text of the resolution below.)

Subsequent to the adoption of the resolution, the Conference voted to adopt the new Constitution and Bylaws prepared by the special committee (Tuesday, April 2, 1940).

Procedures in connection with these actions were in accordance with the provisions of Article XII of the Constitution and Section 12 of the Bylaws adopted by the Music Educators National Conference in 1930 and amended in 1932, 1934 and 1938.

The full text of the new Constitution and Bylaws will be found elsewhere in the volume (pages 465-474).

The text of the resolution follows:

WHEREAS, a new Constitution has been proposed for adoption by the Music Educators National Conference, and

WHEREAS, the adoption thereof should be accompanied by enabling legislation which will establish the procedures necessary to an orderly and proper transition from the present Constitution to the new Constitution, and which will maintain the continuity of authority and responsibility vested in the Executive Committee by the present Constitution until the provisions of the new Constitution shall have become fully operative; therefore be it

Resolved, That the present Constitution of the Music Educators National Conference be and hereby is amended by the adoption of the following codicil:

Item A—Executive Committee. Section 1 and Section 2 of Article VII of the present Constitution of the Music Educators National Conference shall continue in effect until the 1942 biennial business meeting; provided, however, that at the biennial business meeting held in 1940, two members-at-large of the Executive Committee shall be elected—one for a term of two years and one for a term of four years, instead of for a term of four years each as prescribed in Section 2 of said Article VII. The Executive Committee as herein provided for shall continue to serve until their successors shall have been duly elected and installed in accordance with the stipulations of the new Constitution, or the Constitution which shall be in effect at the time of the 1942 biennial business meeting.

The duties of the Executive Committee as herein provided for shall be as described in Section 5 of the present Bylaws.

Item B—Board of Directors. Section 3 of Article VII of the present Constitution shall remain in force until the first convening of the new Board of Directors authorized and described in the new Constitution, with the exception that the term of the member of the National Board elected at the 1940 business meeting shall be one year only.

The duties of the Board of Directors as herein provided for shall be as described in Section 4 of the present Bylaws.

Item C—New Board of Directors. The Board of Directors as authorized and described in the new Constitution shall take office July 1, 1941. Said Board of Directors shall be comprised of the Executive Committee as described in Item A above, the presidents of the six Sectional Conferences elected in 1941, the presidents of the auxiliary organizations, and two members-at-large to be elected at the 1940 business meeting for terms of three years each beginning July 1, 1941. The two members-at-large, together with the four members-at-large of the Executive Committee provided for in Item A above, shall constitute the six members-at-large of the National Board of Directors as described in the new Constitution. Thus, three members-at-large of the National Board will continue in office until 1944, and three will be elected at the 1942 biennial business meeting to serve until 1946, in accordance with the elective periods prescribed by the new Constitution.

Item D—Definition of Authority. Items A, B and C of this codicil shall become operative and be in effect only upon the adoption of the proposed new Constitution, and in such case the provisions of said Items A, B and C shall automatically supersede any conflicting provisions in the present Constitution and shall remain in force until abrogated by the provisions of the new Constitution which they are intended to supplement. The provisions of the present Constitution which are not in conflict with the provisions of Items A, B and C of this amendment shall remain in effect until superseded by the provisions of the new Constitution. In matters pertaining to the Sectional Conferences, the provisions of the new Constitution shall be in effect immediately upon the completion of conforming actions by the Sectional Conferences. Therefore, the new Constitution and Bylaws when ratified shall supersede the present Constitution and Bylaws of each Sectional Conference at the time of ratification by the Sectional Conference, becoming operative in the instance of each Sectional Conference concurrently with the ratification by such Sectional Conference.

* M.E.N.C. Committee on Revision of Constitution and Bylaws: Richard W. Grant (chairman), Herman F. Smith (vice-chairman), George L. Gartlan, Glenn Gildersleeve, Mabelle Glenn, A. R. McAllister, Russell V. Morgan. [Note: This special committee was appointed by President Louis Woodson Curtis in 1939 and reappointed by President Fowler Smith to serve for the 1940-42 biennium.]

Item E—Affiliation with the National Education Association. Article X of the proposed new Constitution if and when adopted shall automatically amend this Constitution and shall become Article XII thereof. Present Article XII of this Constitution shall in such case become Article XIII. Section 6 of Article VI of the proposed new Constitution if and when adopted shall automatically amend this Constitution and shall become Section 3 of Article IX thereof.

Item F—Music Education Research Council. The adoption of the proposed new Constitution shall not alter the status of the Music Education Research Council, nor the terms of office of the present members thereof. At the 1940 biennial meeting six members shall be elected for a six-year term as prescribed in Article X, Section 3, of the present Constitution, and thereafter six members shall be elected to the Council at each biennial meeting as provided in Section 2, Article 7, of the new Constitution.

BIENNIAL ELECTION

IN ACCORDANCE with the provisions of the Constitution and Bylaws of the Music Educators National Conference adopted in 1930 and amended in 1932, 1934, 1938 and 1940, and pursuant to a call issued by Second Vice-President Lilla Belle Pitts, chairman of the Board of Directors, the Board met on Saturday, March 30, 1940, at the Biltmore Hotel, Los Angeles, California, and elected a Nominating Committee as follows: Herman F. Smith (chairman), Milwaukee, Wis.; Charles R. Cutts, Billings, Mont.; Glenn Gildersleeve, Dover, Del.; Mary E. Ireland, Sacramento, Calif.; Mildred Lewis, Lexington, Ky.; Lorrain Watters, Des Moines, Iowa; Grace V. Wilson, Wichita, Kan.

The following Board of Tellers was appointed by President Louis Woodson Curtis and confirmed by the Executive Committee: Chester R. Duncan (chairman), Portland, Ore.; Stanley M. Teel, Missoula, Mont.; Alton O'Steen, Columbus, Ohio; Vincent A. Hiden, Oakland, Calif.; Paul Thornton, Natchitoches, La.; Walter C. Welke, Seattle, Wash.; Frances S. Catron, Ponca City, Okla.; Marguerite V. Hood, Missoula, Mont.; Ethel Sherlock, Chicago, Ill.; Adolph W. Otterstein, San Jose, Calif.; Esther Goetz, Chicago, Ill.; Robert S. Sargent, Los Angeles, Calif.; Paloma P. Prouty, Riverside, Calif.; Clarence H. Heagy, Fresno, Calif.; Lucile Ross, San Diego, Calif.; L. Alice Sturdy (vice-chairman), Los Angeles, Calif.; J. Luella Burkhard, Pueblo, Colo.

The Nominating Committee posted on the day prior to the election a slate listing two candidates for each office to be filled, as follows:

For President: George L. Lindsay, Philadelphia, Pa.; Fowler Smith, Detroit, Mich.

For First Vice-President: By constitutional provision the retiring president automatically fills the office of first vice-president.

For Second Vice-President: Arthur R. Goranson, Jamestown, N. Y.; Richard W. Grant, State College, Pa.

For Members-at-Large of the Executive Committee (two-year term, 1940-42): Lilla Belle Pitts, New York, N. Y.; Catharine E. Strouse, Emporia, Kans.; (four-year term, 1940-44) John H. Jaquish, Atlantic City, N. J.; Lorrain E. Watters, Des Moines, Ia.

For Members-at-Large of the Board of Directors (one-year term, 1940-41): Helen C. Dill, Los Angeles, Calif.; Sadie M. Rafferty, Evanston, Ill.; (four-year term, 1941-45) Ethel M. Henson, Seattle, Wash.; John C. Kendel, Denver, Colo.; William E. Knuth, San Francisco, Calif.; Louis G. Weisen, Tacoma, Wash.

Music Education Research Council (six-year term, 1940-46): Irving Cheyette, Indiana, Pa.; Charles M. Dennis, San Francisco, Calif.; Glenn Gildersleeve, Dover, Del.; Helen M. Hosmer, Potsdam, N. Y.; William S. Larson, Rochester, N. Y.; Joseph A. Leeder, Columbus, Ohio; Joseph E. Maddy, Ann Arbor, Mich.; Osbourne McConathy, Glen Ridge, N. J.; Hazel B. Nohavec, Minneapolis, Minn.; Grace G. Pierce, Lowell, Mass.; Grace V. Wilson, Wichita, Kans.; Irving W. Wolfe, Charleston, Ill.

Printed ballots were supplied to all active members, and ballot boxes were in charge of the Board of Tellers for the period duly announced, on Wednesday, April 3, 1940. The following were elected:

President: Fowler Smith, Detroit, Mich.

Second Vice-President: Richard W. Grant, State College, Pa.

Executive Committee Members-at-Large (two-year term, 1940-42): Lilla Belle Pitts, New York, N. Y.; (four-year term, 1940-44) Lorrain E. Watters, Des Moines, Iowa.

[Continuing in office until 1942 to complete their four-year terms as members-at-large of the Executive Committee are: Frank C. Biddle, Cincinnati, Ohio, and Haydn M. Morgan, Newtonville, Mass. Retiring President Louis Woodson Curtis serves as first vice-president for the two-year term 1940-42. Retiring members of the Executive Committee: Joseph E. Maddy, first vice-president; George H. Gartlan, member-at-large. Lilla Belle Pitts, retiring second vice-president, was elected member-at-large; Richard W. Grant, retiring member-at-large, was elected second vice-president.]

Board of Directors Members-at-Large (one-year term, 1940-41): Helen C. Dill, Los Angeles, Calif.; (three-year term, 1941-44) William E. Knuth, San Francisco, Calif., and John C. Kendel, Denver, Colo.

Music Education Research Council (six-year term, 1940-46): Glenn Gildersleeve, Dover, Del.; Joseph E. Maddy, Ann Arbor, Mich.; Charles M. Dennis, San Francisco, Calif.; Osbourne McConathy, Glen Ridge, N. J.; Grace V. Wilson, Wichita, Kans.; Hazel B. Nohavec, Minneapolis, Minn.

In Memoriam

*"They left such dreams unrealized
They felt they left so much undone
Shall we not pause to count their worth
Before we take their burdens on?"*

Walter H. Aiken, Cincinnati, Ohio
Harry Alford, Chicago, Ill.
Jean Anderson, West Chester, Pa.
Holroyd Andrews, Philadelphia, Pa.
Loretta Arnold, Elmhurst, N. Y.
C. A. Baker, Rio De Janeiro, Brazil, S. A.
Frank E. Barry, Lynbrook, N. Y.
Agnes Benson, Chicago, Ill.
W. H. Boyer, Portland, Ore.
Lucyhearn Broadstreet, Pine Bluff, Ark.
H. Whorlow Bull, Ontario, Canada
Lillia Miatt Carter, Albany, N. Y.
Hannah M. Cundiff, London, Ontario, Can.
Irene A. Curtis, Superior, Wis.
Hollis Dann, Douglaston, L. I., N. Y.
Frances Dickey, Seattle, Wash.
Otto Diehl, New York, N. Y.
Raymond E. Durham, Chicago, Ill.
Gladys Elledge, Seattle, Wash.
Laurence Ellert, New York, N. Y.
Harold Flammer, New York, N. Y.
Clyde E. Foster, Ypsilanti, Mich.
Florence S. French, Detroit, Mich.
Rose Gannon, Chicago, Ill.
Margaret Gault, Creston, Iowa
Ailsie E. Goodrick, Los Angeles, Calif.
Charles Graham, Mt. Shasta, Calif.
Helen Boynton Griggs, Glendale, Calif.
Alfred A. Hart, Pittsburgh, Pa.
William Sherman Haynes, Boston, Mass.
Florence Horton, Los Angeles, Calif.
Robert M. Howard, Morristown, N. J.
William T. Howe, New York, N. Y.
Richard Howell, New York, N. Y.
Thomas L. Ingram, Cazadero, Calif.
Frederick Butler Jenkins, Kansas City, Mo.
Leta K. Kitts, Birmingham, Ala.

Maurice S. Kramer, San Francisco, Calif.
Kathryn McClintock, Wellsboro, Pa.
Blanche Leigh Michel, Chicago Heights, Ill.
Otto Miller, Houma, La.
Marion E. Murdoch, Philadelphia, Pa.
David P. Nason, Tacoma, Wash.
Elbridge W. Newton, Boston, Mass.
John A. O'Shea, Brookline, Mass.
Katherine Reid Owen, Princeton, Ky.
Charles Pemberton, Los Angeles, Calif.
Emil Pflock, Boston, Mass.
Raymond R. Pittenger, Mill Valley, Calif.
Alta F. Ranson, Gary, Ind.
R. H. Richards, Norman, Okla.
Dorothy J. Riggs, Morehead, Ky.
Helen R. Riggs, Lexington, Ky.
R. Ritchie Robertson, Springfield, Mo.
O. E. Robinson, Chicago, Ill.
Reva Russell, Aberdeen, S. D.
Dorothy Schnaus, Jasper, Ind.
W. Warren Shaw, Philadelphia, Pa.
George Shea, New York, N. Y.
Alexander Stewart, Los Angeles, Calif.
Hattie Summerfield, Chicago, Ill.
Dorothy Taber, Winnemucca, Nev.
Clara L. Thomas, Davenport, Iowa
Aileen Tye, University, Miss.
Alice Wernlund, Van Nuys, Calif.
F. W. Westhoff, Normal, Ill.
Louise Westwood, Toms River, N. J.
Henderson N. White, Cleveland, Ohio
Wilberforce Whiteman, Denver, Colo.
Margaret Whittier, Reading, Mass.
Helen Wilcox, Hillsboro, Ore.
Sudie L. Williams, Dallas, Tex.
Walter A. Wood, Minerva, Ohio

Report of Committee on Necrology, 1939-1940.

REPORT OF AUDITORS—M.E.N.C.

WOLF AND COMPANY
CERTIFIED PUBLIC ACCOUNTANTS

Music Educators National Conference,
64 East Jackson Boulevard,
Chicago, Illinois.

Gentlemen:

In accordance with instructions received from C. V. Buttelman, Executive Secretary, we have audited the books of Music Educators National Conference, Chicago, Illinois, for the twelve months ended June 30, 1939, and submit our report herein, consisting of three pages of comments and the following statements:

- Folio 5 Exhibit "A"—Balance Sheet.
- Folio 6 Exhibit "B"—Statement of Income and Expense.
- Folio 7 Exhibit "C"—Income and Expense of Revenue Producing Activities.
- Folio 8 Exhibit "D"—Expenses.

Respectfully submitted,

WOLF AND COMPANY,
Certified Public Accountants.

(SEAL)

Dated at Chicago, Illinois,
September 13, 1939.

COMMENTS

Organization. The Music Educators National Conference is an unincorporated association of music teachers and supervisors, the object of which is stated by its constitution to be "mutual helpfulness and the promotion of good music through the instrumentality of the public schools and other educational institutions." Its income is derived from dues, from advertising in the *Music Educators Journal* published by the Conference, and from the sale of publications.

[NOTE: Exhibit fees are not mentioned because no income is received by the National Conference treasury from this source in the Sectional Conference half of the biennium, which is the period covered by this report.]

Income and Expenses. Expenses exceeded income for the year by \$7,285.43. Details of income and expenses are shown by Exhibits "B", "C", and "D".

Exhibit "C" shows the income and expenses of revenue producing activities—the *Music Educators Journal*, the *YEARBOOK*, and the sale of mailing lists and bulletins. The expense shown for these activities includes only direct expenses. No allocation has been made to these activities of general clerical salaries.

All income of the Conference is accounted for on a cash basis—revenue from dues, advertising, sale of *YEARBOOKS*, etc., being considered only when collected in cash. Expenses, however, are accrued.

The approximate cost of printing the 1938 *YEARBOOK* was \$2.05 per copy, all of the cost being included in the year's expense.

Cash. Cash on deposit in the Harris Trust and Savings Bank, Chicago, and the Continental Illinois National Bank and Trust Company of Chicago was verified by direct communication, and consisted of the following:

General fund:

Harris Trust and Savings Bank.....	\$3,965.48
Continental Illinois National Bank.....	1,141.61

\$5,107.09

Life membership fund:

Continental Illinois National Bank.....	\$ 828.39
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Cash held in trust:

Harris Trust and Savings Bank.....	\$4,843.30
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Investments. The life membership fund investments consist of U. S. Treasury Bonds, 3½%, due 1941/43, par value \$6,000.00, cost \$5,704.11. These were presented for our inspection. Bonds of the same issue belonging to the general fund, par value \$1,500.00, were sold within the year at a gain over cost of \$226.48.

Receivables. \$4,139.22. These assets, consisting of accounts and notes, represent principally uncollected advertising accounts. The amount shown includes only accounts believed to be collectible. A reserve is provided against the full amount, since it is the practice to include income only when collected.

Inventories. \$1,784.38. No physical inventories were taken except of 1938 *YEARBOOKS*. These are included at cost, \$2.05 per copy. Other *YEARBOOKS* and bulletins are carried at the estimated value placed thereon by officials of the Conference. As in the case of receivables, a reserve is provided equal to the total inventories.

Other Assets. \$2,216.31. The accounts in this total arose principally from funds advanced and from charges for overhead or other expenses. The following accounts are included:

Funds advanced to Sectional Conferences.....	\$ 134.92
Missouri Music Educators Association.....	44.81
National School Band Association.....	2,031.06
In-and-About Chicago Music Educators Club.....	2.32
Returned checks	3.00

\$2,216.31

Miscellaneous Accounts Payable. \$2,737.97 This total represents expense bills unpaid June 30, 1939.

Accrued Salaries. \$2,751.72. Included in this item are salaries due C. V. Buttelman (\$2,-166.72) and Vanett Lawler (\$585.00).

Life Membership Fund. Life members pay a fee of \$100.00 each, which is required by the Constitution to be permanently invested and the income therefrom applied to the annual dues of the life members. Balances due on life membership subscriptions were not verified beyond the office records.

Assets Held in Trust. Cash, \$4,843.30. These funds represent cash received from Sectional Conferences and other organizations, part of which will be remitted to Sectional Conference treasurers and the balance payable on order. They are not covered by any formal agreements, and are separated on the balance sheet only to show that this cash is not available for general use by the Conference. During the year, \$44,361.30 was collected for Sectional Conferences and other organizations and there were disbursements of \$40,691.41 for Sectional Conferences and other organizations.

North Central Music Educators Conference.....	\$2,059.57
Southwestern Music Educators Conference.....	529.01
National Committee on Music in Education.....	243.07
Music Education Exhibitors Association.....	520.57
Southern Conference for Music Education.....	597.76
Eastern Music Educators Conference.....	409.08
Northwest Music Educators Conference.....	432.74
Ohio Music Education Association.....	37.50
Miscellaneous	14.00

\$4,843.30

Investments held in trust, \$1,875.00. These consist of United States Savings Bonds held for the Southwestern Music Educators Conference. They were presented for our inspection.

Scope of Audit. Subject to the foregoing comments and to the further limitation that no external verifications, except of cash in bank, were made, our audit embraced a general verification of balance sheet accounts. We also made exhaustive tests of cash receipts and disbursements, and various checks, proofs and tests of income and expenses, designed to indicate whether or not income has been properly accounted for and expenses properly classified and recorded.

Chicago, Ill., September 13, 1939.

WOLF AND COMPANY,
Certified Public Accountants.

MUSIC EDUCATORS NATIONAL CONFERENCE

Audit Report for Twelve Months Ending June 30, 1940
By Wolf and Company, Certified Public Accountants

BALANCE SHEET, JUNE 30, 1939

ASSETS (Exhibit A)

General Fund:

Petty cash	\$ 25.00	
On deposit, Harris Trust and Savings Bank.....	3,965.48	
On deposit, Continental Illinois National Bank.....	1,141.61	\$5,132.09
Accounts receivable	\$3,739.22	
Notes receivable	400.00	4,139.22
Yearbooks—1938	\$ 784.38	
Yearbooks—prior to 1938 (estimated).....	500.00	
Bulletins—(estimated)	500.00	1,784.38
Journal equipment	\$3,269.45	
Office equipment	3,444.81	
	<u>\$6,714.26</u>	
Less: Reserve for depreciation.....	4,971.46	1,742.80
Funds advanced to Sectional Conferences.....		2,213.31
Miscellaneous accounts receivable.....		3.00
		<u>\$15,014.80</u>

Life Membership Fund:

Cash on deposit, Continental Illinois National Bank.....	\$ 828.39	
U. S. Treasury Bonds (par \$6,000).....	5,704.11	
Dues receivable	2,867.50	9,400.00

Assets Held in Trust:

Cash on deposit, Harris Trust and Savings Bank.....	\$4,843.30	
Investments, U. S. Savings Bonds (par \$2,500).....	1,875.00	6,718.30
		<u>\$31,133.10</u>

LIABILITIES, RESERVES AND SURPLUS

General Fund:

Miscellaneous accounts payable.....			\$2,737.97
Accrued salaries			2,751.72
Reserve for receivables.....			4,139.22
Reserve for inventories			1,784.38
Surplus:			
Balance, July 1, 1938.....	\$10,886.94		
Less excess of expenses over income for year ended			
June 30, 1939.....	7,285.43	3,601.51	\$15,014.80
Reserve for Life Membership Fund.....			9,400.00
Reserve for Cash and Investments Held in Trust.....			6,718.30
			<u>\$31,133.10</u>

STATEMENT OF INCOME AND EXPENSES

For Twelve Months Ended June 30, 1939

(Exhibit B)

INCOME			
Active dues	\$ 6,412.50		
Contributing dues	140.25	\$ 6,552.75	
Income from Music Educators Journal.....	\$32,019.86		
Less Expenses	17,834.60	14,185.26	
Income from mailing lists and membership records.....	\$ 594.00		
Less Expenses	69.65	524.35	
Income from bulletins.....	\$ 284.54		
Less Expenses	194.85	89.69	
Income from general fund investments.....		37.69	
Gain on sale of general fund investments.....		226.48	
Discount		361.02	
Charges to associations for clerical work and office expense....		1,652.62	
From North Central Music Educators Conference.....		1,500.00	
From National School Music Competition-Festivals.....		1,800.00	
Interest received on notes receivable.....		23.03	
Miscellaneous		183.96	
		<u>\$27,136.85</u>	
Income from life membership fund investments.....	\$ 202.50		
Less active dues of life members.....	240.00	37.50	\$27,099.35
EXPENSES			
General and administrative and promotion.....		\$32,599.76	
(Exhibit "D")			
Yearbook (Exhibit "C").....	\$ 4,181.95		
Less Income	2,794.10	1,387.85	
Discount		397.17	34,384.78
Deficit			<u>\$ 7,285.43</u>

INCOME AND EXPENSES OF REVENUE PRODUCING ACTIVITIES

For Twelve Months Ended June 30, 1939

(Exhibit C)

INCOME			
		Journal	Yearbooks
Miscellaneous sales	\$ 71.03		\$2,794.10
Advertising	22,940.41		
Subscriptions	9,008.42		
		<u>\$32,019.86</u>	<u>\$2,794.10</u>
EXPENSE			
Commissions to agencies on advertising sales.....	\$ 536.72		
Commission on Journal subscriptions.....	123.85		
Cuts and photos.....	508.24		
Depreciation	326.95		
Editing			
Mailing			\$ 449.38
Miscellaneous expense	1,106.12		324.42
Printing and paper	122.33		
Purchases	12,299.23		3,391.15
Salaries	2,811.16		17.00
		<u>\$17,834.60</u>	<u>\$4,181.95</u>

INCOME

	Mailing Lists	Bulletins
Sales	\$ 594.00	\$ 284.54

EXPENSE

Mailing		\$ 7.10
Printing and paper.....		187.75
Repairs and supplies.....	\$ 69.65	
	<u>\$ 69.65</u>	<u>\$ 194.85</u>

GENERAL AND ADMINISTRATIVE AND PROMOTION EXPENSE

For Twelve Months Ended June 30, 1939

(Exhibit D)

General and Administrative:

Cleaning	\$ 54.70	
Depreciation—office equipment	344.48	
Electricity	333.53	
Exchange	243.94	
Insurance and fidelity bonds.....	145.25	
Legal and auditing.....	175.00	
Miscellaneous	137.32	
Postage	532.87	
Printing	2,100.00	
Rent	24,254.26	
Salaries	530.64	
Stationery and supplies.....	549.09	
Telephone and Telegraph.....	1,224.03	
Traveling expense—Headquarter's office.....	688.09	
Executive committee allowance.....	58.95	
General committee expense.....	135.46	
National President's office expense.....	75.96	
National President's traveling.....	21.87	\$32,108.63
Research council expenditures.....		

Promotion Expense:

Mailing	\$ 478.88	
Printing	12.25	491.13
		<u>\$32,599.76</u>



REPORT OF AUDITORS—M.E.N.C., 1940

WOLF AND COMPANY
Certified Public Accountants

Music Educators National Conference,
64 East Jackson Boulevard,
Chicago, Illinois.

Gentlemen:

In accordance with instructions received from C. V. Buttelman, executive secretary, we have examined the books of account of the Music Educators National Conference, Chicago, Illinois, for the twelve months ended June 30, 1940, and submit our report herein, consisting of 3 pages of comments and the following statements:

- Folio 5 Exhibit "A"—Balance Sheet.
- Folio 6 Exhibit "B"—Statement of Income and Expenses.
- Folio 7 Exhibit "C"—Income and Expenses of Revenue-Producing Activities.
- Folio 8 Exhibit "D"—Expenses.

Respectfully submitted,

WOLF AND COMPANY,
Certified Public Accountants.

(SEAL)

Dated at Chicago, Illinois,
July 18, 1940.

COMMENTS

Organization. Music Educators National Conference is an unincorporated association of music teachers and supervisors, the object of which is stated by its constitution to be "mutual helpfulness and the promotion of good music through the instrumentality of the public schools and other educational institutions." Its income is derived from dues, from advertising in the *Music Educators Journal*, published by the Conference, fees for exhibits at biennial meetings, and from the sale of publications.

Income and Expense. Income exceeded expenses for the year by \$227.75. Details of income and expenses are shown in Exhibits "B", "C" and "D".

MUSIC EDUCATORS NATIONAL CONFERENCE

Exhibit "C" shows the income and expenses of revenue producing activities—the *Music Educators Journal*, the *Yearbook*, and the sale of mailing lists and bulletins. The expense shown for these activities includes only direct expenses. No allocation of general clerical salaries has been made to these activities.

The receipts and expenses shown for the national convention are in accordance with the published statement. These transactions, except for a portion of the disbursements, did not pass through the books of the Conference.

All income of the Conference is accounted for on a cash basis, revenue from dues, advertising, sale of *Yearbooks*, etc., being considered only when collected in cash. Expenses, however, are accrued.

Cash on deposit in the Harris Trust and Savings Bank, Chicago, and the Continental Illinois National Bank and Trust Company of Chicago was confirmed by direct communication and consisted of the following:

General Fund:	
Harris Trust and Savings Bank.....	\$5,618.81
Continental Illinois National Bank & Trust Co.	5.88
	<u>\$5,624.69</u>

Life Membership Fund:	
Continental Illinois National Bank & Trust Co.	\$1,279.39

Cash Held in Trust:	
Harris Trust & Savings Bank.....	\$3,377.70

Investments. The Life Membership Fund investments consist of U. S. treasury bonds, 3½%, due 1941/43, par value \$6,000.00, cost \$5,704.11. These were presented for our inspection and the income therefrom for the year was accounted for.

Receivables. \$2,924.17. These assets, consisting of accounts and notes, represent principally uncollected advertising accounts. The amount shown includes only accounts believed to be collectible. A reserve is provided against the full amount, since it is the practice to include income only when collected.

Inventories. \$1,499.71. No physical inventories were taken except of 1938 *Yearbooks*. These are included at cost, \$2.05 per copy. Other *Yearbooks* and bulletins are carried at the estimated value placed thereon by the officials of the Conference. As in the case of receivables, a reserve is provided equal to the total inventories.

Other Assets. \$187.37. The accounts in this group include the following:

Miscellaneous Accounts Receivable:	
California-Western Music Educators Conference.....	\$ 5.15
Music Educators Exhibitors Association.....	6.16
National School Music Competition—Festivals.....	93.46
	<u>\$104.77</u>

Prepaid Expenses:	
Postage deposit	\$ 60.10
Salary paid in advance.....	22.50
	<u>\$ 82.60</u>

Miscellaneous Accounts Payable. \$327.45. This total includes miscellaneous current expense bills, \$265.20 and \$62.25, which represents the liability of the Conference to the sectional conferences for dues of 86 life members at 75 cents each, to which the sectional conferences are entitled from income of the Life Membership Fund.

Personal Accounts Payable. \$2,751.72. This item includes salaries for the year 1938-1939 due Mr. C. V. Buttman \$2,166.72, and Miss V. Lawler \$585.00.

Life Membership Fund. Life members pay a fee of \$100.00 each, which is required by the constitution to be permanently invested and the income therefrom applied to the annual dues of the life members. Balances due on life membership subscriptions were not verified beyond the office records.

Assets Held in Trust. Cash \$3,377.70. These funds represent cash received from sectional conferences and other organizations, part of which will be remitted to sectional conference treasurers, the balance being payable on order. They are not covered by any formal agreements and are separated on the balance sheet only to show that this cash is not available for general use by the Conference. The amount includes the following accounts:

Eastern Music Educators Conference.....	\$ 9.54
In-and-About Chicago Music Educators Club.....	6.80
Missouri Music Educators Association.....	2.00
Montana Music Educators Association.....	1.00
National Committee for Music in Education.....	238.85
North Central Music Educators Conference.....	1,354.33
Northwest Music Educators Conference.....	503.63
Ohio Music Educators Assn.	1.50
Southern Conference for Music Education.....	612.24
Southwestern Music Educators Conference.....	647.81
	<u>\$3,377.70</u>

Investments. U. S. treasury bonds, par value \$2,500.00, held for North Central Music Educators Conference, and U. S. savings bonds, par value \$1,500.00, held for Southwestern Music Educators Conference, were presented for our inspection.

Scope of Examination. Subject to the foregoing comments and to the further limitation that no external verifications were made except of cash in bank, our examination embraced a general verification of balance sheet accounts. We made exhaustive tests of cash receipts and disbursements as recorded and, to the extent of our tests, no exceptions were noted. We also made various checks and tests designed to indicate whether or not income has been properly accounted for and expenses properly classified and recorded.

WOLF AND COMPANY,
Certified Public Accountants.

Chicago, Ill., June 30, 1940.



MUSIC EDUCATORS NATIONAL CONFERENCE

Audit for Twelve Months Ending June 30, 1940

By Wolf & Company, Certified Public Accountants

BALANCE SHEET, JUNE 30, 1940

(Exhibit A)

ASSETS

General Fund:

Petty cash	\$ 25.00		
On deposit	5,624.69	\$5,649.69	
Accounts receivable	\$2,269.17		
Notes receivable	655.00	2,924.17	
Yearbooks—1938	\$ 499.71		
Yearbooks—prior to 1938 (estimated)	500.00		
Bulletins—(estimated)	500.00	1,499.71	
Journal equipment	\$3,269.45		
Office equipment	3,444.81		
	\$6,714.26		
Less reserve for depreciation	5,642.89	1,071.37	
Miscellaneous accounts receivable	\$ 104.77		
Prepaid expense	82.60	187.37	\$11,332.31

Life Membership Fund:

Cash on deposit, Continental Illinois National Bank	\$1,279.39		
U. S. Treasury Bonds (par \$6,000)	5,704.11		
Dues receivable	2,391.50	9,375.00	

Assets Held in Trust:

Cash on deposit, Harris Trust and Savings Bank	\$3,377.70		
U. S. Treasury Bonds (par value \$2,500.00)	2,425.58		
U. S. Savings Bonds (par value \$1,500.00)	1,125.00	6,928.28	
		<u>\$27,635.59</u>	

LIABILITIES, RESERVES AND SURPLUS

General Fund:

Miscellaneous accounts payable	\$ 327.45		
Personal accounts payable	2,751.72		
Reserve for receivables	2,924.17		
Reserve for inventories	1,499.71		

Surplus:

Balance, July 1, 1939	\$3,601.51		
Less excess of income over expenses for year ended June 30, 1940	227.75	3,829.26	\$11,332.31

Reserve for Life Membership Fund			9,375.00
Reserve for Cash and Investments Held in Trust			6,928.28
			<u>\$27,635.59</u>

MUSIC EDUCATORS NATIONAL CONFERENCE

STATEMENT OF INCOME AND EXPENSES

For Twelve Months Ended June 30, 1940

(Exhibit B)

INCOME

Active dues	\$ 4,110.00		
Contributing	70.00	\$ 4,180.00	
Income from Music Educators Journal	\$34,517.13		
Less Expenses	18,380.38	16,136.75	
Income from mailing lists and membership records	\$ 555.09		
Less Expenses	78.08	477.01	
Income from Yearbooks	\$ 729.92		
Less Expenses	60.66	669.26	
Income from bulletins	\$ 288.34		
Less Expenses	71.50	216.84	
Exhibit receipts	\$ 3,776.00		
Less Expenses	929.90	2,846.10	
Discount		314.27	
Interest received		22.72	
National School Band, Orchestra and Vocal Assns.	\$ 1,800.00		
North Central Music Educators Conference	2,000.00		
Eastern Music Educators Conference	1,000.00		
Southwestern Music Educators Conference	550.00		
California-Western Music Educators Conference	300.00		
Donation	100.00	5,750.00	
Receipts from National Convention		20,033.28	
		\$50,646.23	
Income from life membership investments	\$ 218.20		
Less active dues of life members	249.00	30.80	\$50,615.43

EXPENSES

General and administrative and promotion		\$30,038.98	
Discount		315.42	
Expenses of National Convention	\$17,986.45		
Balance of receipts of national convention placed to credit of music department of Los Angeles Public Schools	2,046.83	20,033.28	50,387.68
Excess of Income over Expenses			\$ 227.75

INCOME AND EXPENSES OF REVENUE PRODUCING ACTIVITIES

For Twelve Months Ended June 30, 1940

(Exhibit C)

INCOME

	Journal	Yearbooks
Sales	\$ 67.23	\$729.92
Advertising	25,568.79	
Subscriptions	8,733.22	
Cuts and photos	147.89	
	<u>\$34,517.13</u>	<u>\$729.92</u>

EXPENSE

Commissions on advertising sales	\$ 580.43	
Commissions on Journal subscriptions	124.24	
Postage	1,106.67	\$ 24.16
Printing and paper	12,581.01	
Advertising mailing	26.28	
Cuts and photos	765.95	
Editorial expense	137.36	36.50
Miscellaneous	191.69	
Salaries	2,389.75	
Supplies and repairs	150.05	
Depreciation—Journal equipment	326.95	
	<u>\$18,380.38</u>	<u>\$ 60.66</u>

FINANCIAL REPORTS

567

INCOME

	Mailing Lists	Bulletins
Sales	\$ 553.09	\$288.34

EXPENSE

Postage		\$ 23.88
Printing and paper		47.62
Supplies and repairs	\$ 78.08	
	<u>\$ 78.08</u>	<u>\$ 71.50</u>

GENERAL AND ADMINISTRATIVE AND PROMOTION EXPENSE

For Twelve Months Ended June 30, 1940

(Exhibit D)

General and Administrative:

Auditing and legal	\$ 279.35	
Cleaning	1.66	
Electricity	285.33	
Exchange	197.35	
Executive office—Travel	983.59	
Insurance	206.40	
Miscellaneous	222.36	
Office expense	79.57	
Official guest allowance	222.22	
Postage	834.02	
Printing, stationery, and supplies	742.18	
Rent	2,100.00	
Salaries	20,724.36	
Telephone and telegraph	646.35	
Towel service	23.51	
Executive committee expense	774.00	
General committee expense	397.57	
National President's expenses—Office	50.38	
National President's expenses—Travel	161.80	
Research council expenditures	68.25	
Depreciation—office equipment	344.48	\$29,344.74

Promotion Expense:

Postage	\$ 423.40	
Printing and stationery	242.60	
State chairmen	28.24	694.24
		<u>\$30,038.98</u>



LOS ANGELES 1940 CONVENTION FINANCIAL STATEMENT

RECEIPTS

Associate and Student Memberships	\$ 8,087.00	
Local Active Memberships Credited to Convention Fund	348.00	
Active Membership Registration Fees	2,314.00	
Los Angeles Chamber of Commerce Convention Bureau—donation to Halls and Auditorium Fund	1,000.00	
Single Admission Tickets	444.05	
Miscellaneous Income	21.21	
El Dorado:		
Single Admission Tickets	\$ 637.75	
Donations from Los Angeles Schools	1,477.27	2,115.02
National High School Band Enrollment Fees		627.50
National High School Chorus:		
Enrollment Fees	\$1,069.50	
Single Admission Tickets	140.87	1,210.37
National High School Orchestra:		
Enrollment Fees	\$ 603.00	
Single Admission Tickets	140.88	743.88

Balance Brought Forward.....		\$16,911.03
National Junior High School Orchestra Enrollment Fees.....		501.50
Junior College Festival:		
Enrollment Fees	\$ 607.75	
Single Admission Tickets.....	113.25	721.00
Banquets, Luncheons, etc.....		1,899.75
Total Receipts		<u>\$20,033.28</u>

DISBURSEMENTS

Halls and Auditoriums for General Sessions and Section Meetings.....	\$ 945.60
Labor in Halls.....	1,609.03
Printed Publicity Material, Postage and Mailing Expense.....	1,457.60
General Publicity Expenses.....	200.00
Clerical Help in Convention Committee Office.....	954.48
Official Program Printing.....	948.89
General Printing	338.30
Traveling Expenses and Maintenance.....	1,002.02
General Session, Clinic and Section Meeting Program Expense.....	590.16
Expenses in Connection with Additional Concerts, Thursday, April 4 and Friday, April 5—Halls and Auditoriums, Wires, Printing.....	283.02
Ushers and Guards.....	122.40
Badges.....	134.70
Desk and Lobby Signs.....	76.11
Postage.....	101.18
Public Address System.....	70.00
Instrument Cartage	150.75
Stationery and Supplies.....	148.52
Telephone and Telegraph.....	309.48
Photographs	91.88
Banquet, Luncheons, etc.....	1,880.39
El Dorado	2,015.31

National High School Band:

Music	\$ 349.87
Philharmonic Rental (Pro-rata share).....	117.50
Rental—Rehearsal Hall	75.00
Conductor Honorarium	100.00
Organization Chairman Expense.....	60.79
Special Program	48.28
Badges	22.50
Pins	29.75
Application Blanks (Pro-rata Share).....	29.61
Chaperons	54.00
Clerical	34.00
	<u>\$ 921.30</u>

National High School Chorus:

Music	\$ 427.30
Shrine Rental (Pro-rata Share).....	166.67
Rental—Rehearsal Hall	75.00
Organization Chairman Expense.....	45.41
Special Programs	74.03
Badges	22.50
Pins	62.29
Application Blanks (Pro-rata Share).....	29.61
Chaperons	58.50
Clerical	44.00
	<u>\$ 1,005.31</u>

National High School Orchestra:

Music	\$ 271.53
Shrine Rental (Pro-rata Share).....	166.66
Rental—Rehearsal Hall	75.00
Conductor Honorarium	100.00
Organization Chairman Expense	36.50
Special Program	74.03
Badges	22.50
Pins	31.45
Application Blanks (Pro-Rata Share).....	29.61
Chaperons	54.00
Clerical	49.37
	<u>\$ 910.65</u>

National Junior High School Orchestra:

Music	\$ 88.13	
Philharmonic Rental (Pro-rata Share).....	117.50	
Rental—Rehearsal Hall	25.00	
Conductor Honorarium	100.00	
Organization Chairman Expense	58.00	
Special Program	48.28	
Badges	22.50	
Pins	30.60	
Application Blanks (Pro-rata Share).....	29.67	
Chaperons	54.31	
Clerical	14.00	\$ 587.99

Junior College Festival:

Shrine Rental	\$ 333.33	
Labor at Shrine	169.25	
Conductors	200.00	
Postage, Telephone and Telegraph, and Clerical.....	84.30	
Badges	22.50	
Printing	5.50	
Special Programs	55.72	
Orchestration Rentals	25.31	
Piano Rental	15.00	
Miscellaneous	3.72	\$ 914.63

Miscellaneous \$ 100.75

Refund to M.E.N.C. for Active Memberships..... 116.00

Total Disbursements \$17,986.45

Excess of Receipts over Disbursements on Deposit to the Credit of the Music Department of the Los Angeles Public Schools..... \$ 2,046.83

LOS ANGELES 1940 CONVENTION PLANNING
AND BUDGET COMMITTEE:

Vincent P. Maher	Louis Woodson Curtis
Olin Darby	William C. Hartshorn
Arthur Gould	Harry Troop
Vierling Kersey, Chairman	



EXHIBIT COMMITTEE'S STATEMENT—1940

(Music Education Exhibitors Association)

Income from Exhibit Fees \$ 3,758.40

EXPENSES

Printing and Engraving (Circulars, Folders, Forms, etc. used in connection with sale of space)	\$ 125.06	
Postage	65.23	
Telephone and Telegraph	16.23	
General Expenses at Biltmore Hotel (Signs, Decoration of Booths, Labor, Room Rental, etc.)	296.73	
Services of Night Watchmen.....	84.00	
El Gran Baile (Exhibitors' Cotillion—Orchestra, Entertainment, Programs, Flowers, etc.)	342.65	929.90
Net Receipts		\$ 2,828.50

1940 COMMITTEE ON EXHIBITS:

Nelson Jansky, Pres. of M.E.E.A., Chairman
Ennis Davis, Sec'y-Treas. of M.E.E.A.
Joseph A. Fischer, Vice-Pres. of M.E.E.A.
Carroll Cambern, Local Chairman

CASH RECEIPTS AND DISBURSEMENTS

For Twelve Months Ended June 30, 1940

BALANCE JULY 1, 1939

Cash on hand and in bank.....	\$10,803.78	
Life membership fund investments (Par value \$6,000).....	5,704.11	\$16,507.89

RECEIPTS

Membership dues—active and contributing	\$ 4,180.00	
Adjustment for life membership dues.....	103.75	\$ 4,076.25
Membership dues—life		451.00
Income from investments		218.20
Interest received		22.72
Journal receipts	\$34,517.13	
Adjustment for life membership dues.....	83.00	34,434.13
Bulletin Sales		288.34
Mailing list sales		555.09
Discount received		314.27
National School Band, Orchestra and Vocal Assns.	\$ 1,800.00	
North Central Music Educators Conference.....	2,000.00	
Eastern Music Educators Conference.....	1,000.00	
Southwestern Music Educators Conference.....	550.00	
California-Western Music Educators Conference.....	300.00	
Donation	100.00	5,750.00
Returned checks		3.00
Funds collected for sectional conferences and other organizations.....		17,071.26
Exhibit receipts		3,776.00
Yearbook sales		729.92
National Convention receipts		20,033.28
		<u>87,723.46</u>
		\$104,231.35

DISBURSEMENTS

General and administrative and promotion:

Electricity	\$ 285.33	
Inter-year adjustment*	6.91	\$ 292.24
Exchange		197.35
Insurance		206.40
Legal and auditing		279.35
Miscellaneous	\$ 327.11	
Inter-year adjustment*	8.95	336.06
Postage		834.02
Official guest allowance		222.22
Rent		2,100.00
Salaries	\$20,724.36	
Deferred Salary	22.50	20,746.86
Printing, stationery and supplies	\$ 742.18	
Inter-year adjustment*	18.32	723.86
Telephone and telegraph	\$ 646.35	
Inter-year adjustment*	25.76	620.59
Traveling—executive office	\$ 983.59	
Inter-year adjustment*	47.65	935.94
		<u>\$27,494.89</u>
General committee expense		397.57
National President's office expense	\$ 212.18	
Inter-year adjustment*	119.11	331.29
Bulletin expense		71.50
Commissions to agencies on advertising sales		580.43
Commissions to agencies on Journal subscriptions		124.24
Discount allowed		315.42
Executive committee expense		774.00
Journal expense:		
Advertising postage	\$ 26.28	
Cuts and photos		765.95
Miscellaneous		329.05
Postage	\$ 1,106.67	
Inter-year adjustment*	22.46	1,129.13
Printing and paper	\$12,581.01	
Inter-year adjustment*	1,945.89	14,526.90
Salaries		2,389.75
Supplies		150.05
		<u>19,317.11</u>

Mailing department expense	\$ 78.08	
Inter-year adjustment*	14.90	63.18
Promotion expense	\$ 694.24	
Inter-year adjustment*	8.75	702.99
Research council expenditures		68.25
Yearbook expenses		60.66
Postage deposit		60.10
Exhibit expense		929.90
Funds disbursed for sectional conferences and other organizations.....		16,895.65
National Convention expenses	\$17,986.45	
Balance of National Convention receipts placed to credit of Music Department of Los Angeles Public Schools.....	2,046.83	20,033.28
		<u>\$88,220.46</u>
Total to be accounted for (See above).....	\$104,231.35	
Total disbursements (See above).....	88,220.46	<u>\$16,010.89</u>
Represented by:		
Cash on hand and in bank, June 30, 1940.....	\$10,306.78	
Life membership fund—Investments (Par value \$6,000.00).....	5,704.11	<u>\$16,010.89</u>

* These adjustments are for items which effect the cash in this fiscal year, but which are charged as either income or expense to the 1938-1939 year or the 1940-1941 year because of the accrual system which is used in computing the audit statements.



NATIONAL SCHOOL MUSIC COMPETITION-FESTIVALS

NATIONAL SCHOOL BAND, ORCHESTRA AND VOCAL ASSOCIATIONS

WOLF AND COMPANY

Certified Public Accountants

National School Music Competition-Festivals,
64 East Jackson Boulevard,
Chicago, Illinois.

Gentlemen:

In accordance with instructions received from Mr. C. V. Buttelman, we have audited the recorded cash receipts and disbursements of the National School Music Competition-Festivals, Chicago, Illinois, for the thirteen months ended August 31, 1939 and submit herein our report, consisting of the following comments and the accompanying statement of cash receipts and disbursements for the period.

COMMENTS

Organization. The "National School Music Competition-Festivals" represents the combined financial activities of the National School Band Association, National School Orchestra Association, and National School Vocal Association. The consolidation was authorized by the National Board of Control of the National School Band Orchestra, and Vocal Associations on January 6, 1939, and the Executive Council of the Board of Control ordered on August 8, 1939, that the consolidation should be effective July 1, 1939. The statement of receipts and disbursements presented herein, however, gives effect to the consolidation as of August 1, 1938. This was necessary because of the intermingling of the transactions of the three organizations through the books of the Music Educators National Conference during a portion of the year, which made impractical any attempt to prepare separate statements for the period from August 1, 1938, to the date of consolidation, July 1, 1939. A further difficulty arose from the disparity of the dates involved, the order for the consolidation being issued August 8, 1939, and made retroactive to July 1, 1939. It has, therefore, been necessary to prepare one statement embracing all transactions of the three groups, including those transactions which were carried through the books of the Music Educators National Conference.

Scope of Audit. All paid checks were examined and compared with the disbursement record, and all receipts as recorded were traced to deposit in the bank. Cash on deposit was confirmed by certificate from the Harris Trust and Savings Bank, Chicago.

A portion of the transactions shown, both as to receipts and disbursements were originally recorded through the books of the Music Educators National Conference and brought onto the books of the National School Music Competition-Festivals by journal entry. Such transactions were verified on the books of the Music Educators National Conference to the same extent as outlined above.

Respectfully submitted,

WOLF AND COMPANY,
Certified Public Accountants.

(SEAL)

Dated at Chicago, Illinois,
September 13, 1939.

STATEMENT OF CASH RECEIPTS AND DISBURSEMENTS

For Thirteen Months Ended August 31, 1939

Balance August 1, 1938

Harris Trust and Savings Bank		
National School Band Association	\$2,527.13	
Balance of fund from National Assn. of Band Instrument		
Mrs.	398.25	\$2,925.38
National School Orchestra Assn.		
(Funds held by M.E.N.C.)		1,290.32
National School Vocal Assn.		
(Funds held by M.E.N.C.)		523.85
		<u>\$ 4,739.55</u>

Receipts:

Participating school fees	\$7,126.00	
Sustaining membership fees	144.00	
Sale of contest manuals	\$1,740.04	
Sale of adjudicators comment sheets	434.04	
Sale of standards of adjudication	97.82	2,271.90
Discount received		136.30
Miscellaneous		11.25

Funds collected for Region 3:

Cash held August 1, 1938	\$1,445.39	
Collected during thirteen months	7,643.79	
	<u>\$9,089.18</u>	
Less amount remitted	8,691.74	397.44
Funds collected for Region 7	\$ 699.96	
Less amount remitted	699.96	—
		<u>10,086.89</u>

Disbursements:

Auditing	\$ 105.00	
Bank Exchange	41.31	
Bulletin expense—printing, mailing, and misc.	3,431.10	
Committee expense	107.28	

To M.E.N.C. for overhead expense:

For year ended June 30, 1939	\$1,800.00	
For months of July and August, 1939	300.00	2,100.00

General clerical work	84.25	
Miscellaneous	139.90	
Postage	478.41	
National Chairman's office expense	325.02	
Regional organization expense—including travel	800.00	
Printing	436.67	
Stationery and supplies	716.38	
Telephone and Telegraph	184.45	
Treasurer's travel expense	174.44	
Regional report bulletin expense—1938—Printing and mailing	798.25	
Clinic Expenses	\$1,433.39	
Less Receipts	1,321.15	112.24

Funds advanced to Region 4	\$ 87.10	
Less amount repaid	87.10	—

Journal subscriptions—Proportionate share of participating school fees ..	1,436.00	11,490.70
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Balance in Bank, August 31, 1939		<u>\$ 3,335.74</u>
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Representing:

Cash held in trust for Region 3	\$ 397.44	
Funds of National School Music Competition-Festivals	2,938.30	<u>\$ 3,335.74</u>

NATIONAL SCHOOL MUSIC COMPETITION-FESTIVALS

NATIONAL SCHOOL BAND, ORCHESTRA AND VOCAL ASSOCIATIONS

WOLF AND COMPANY
Certified Public AccountantsNational School Music Competition-Festivals
64 East Jackson Boulevard
Chicago, Illinois

Gentlemen:

In accordance with instructions received from C. V. Buttelman, Secretary-Treasurer, we have audited the recorded cash receipts and disbursements of the National School Music Competition-Festivals, Chicago, Ill., for ten months ended June 30, 1940, and submit the accompanying statement thereof.

Organization: The "National School Music Competition-Festivals" represents the combined financial activities of the National School Band Association, National School Orchestra Association, and National School Vocal Association. The consolidation was authorized by the National Board of Control of the National School Band, Orchestra, and Vocal Associations on January 6, 1939, and the consolidation was made effective July 1, 1939.

Scope of Audit: All paid checks were examined and compared with the record of disbursements, and all receipts as recorded were traced to deposit in the bank. Cash on deposit was confirmed by certificate from the Harris Trust and Savings Bank, Chicago.

Respectfully submitted,

WOLF AND COMPANY,
Certified Public Accountants.Dated at Chicago, Ill.
July 18, 1940.

STATEMENT OF CASH RECEIPTS AND DISBURSEMENTS

For Ten Months Ended June 30, 1940

Balance Sept. 1, 1939:

Cash Held in Trust for Region 3.....	\$ 397.44	
Funds of National School Music Competition-Festivals.....	2,938.30	\$ 3,335.74

Receipts:

Participating School Fees.....	\$7,711.00
Sale of Manuals.....	1,618.14
Sale of Adjudicators' Comment Sheets.....	765.41
Sale of Standards of Adjudication.....	46.01
Discount Received.....	32.36
Sustaining Membership Fees.....	10.00
Miscellaneous Income.....	3.44
Reimbursement from Region 5 for 1939 Deficit.....	225.37
Funds Collected and Disbursed for Regional and M.E.N.C. Treasuries:	

	Collected	Disbursed
Region 3.....	\$3,072.45	\$1,925.17
Region 7.....	1,237.98	664.44
Music Educators National Conference....	2,358.22	2,273.56
	<u>\$6,668.65</u>	<u>\$4,863.17</u>

Net Receipts.....	1,805.48	12,217.21
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Total to be Accounted For.....		\$15,552.95
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Disbursements:

Bulletin Expense (Including 1939 Report Bulletin).....	\$1,057.03
Music Committee Expense.....	514.80
Executive Council Expense.....	75.56
Executive Office Travel.....	271.95
Music Educators National Conference for Overhead Expense Contribution.....	1,500.00
Administrative Expenses.....	411.65
Administrative Travel.....	257.35
Printing.....	460.50
Postage.....	184.13
Stationery and Supplies.....	150.73
Telephone and Telegraph.....	175.82
National Board—Officers Travel and Miscellaneous.....	133.95
Auditing.....	52.50
Bank Exchange.....	31.74
Discount Allowed.....	68.25
Miscellaneous Expense.....	6.92
	<u>5,352.88</u>

Balance on Deposit June 30, 1940.....		<u>\$10,200.07</u>
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Representing:

Cash Held in Trust for Region 3.....	\$1,544.72	
Cash Held in Trust for Region 7.....	573.54	
Cash Held in Trust for Music Educators National Conference.....	84.66	
Funds of National School Music Competition-Festivals.....	7,997.15	<u>\$10,200.07</u>

Note: This audit report is for ten months only, inasmuch as the previous audit was for the period ending August 31, 1939. Hereafter audit reports will cover the fiscal year, July 1 to June 30, inclusive. Income and bills paid or payable for the additional two-month period ending August 20, 1940, and the condition of the treasury as of this date, are shown below:

Income:

Discount Received.....	\$.23	
Participating School Member Fees.....	4.00	
Sales:		
Contest Manuals.....	\$46.67	
Comment Sheets.....	13.43	
Standards of Adjudication.....	2.00	62.10
		<u>\$ 66.33</u>

Disbursements:

Bank Exchange.....	\$ 1.70	
Bulletin Expense (Editing).....	60.00	
Discount.....	2.07	
National Board—Officers Travel.....	67.70	
Overhead Expense Contribution to M.E.N.C.	150.00	
Postage.....	46.10	
Administrative Expense—Postage, Telephone and Telegraph, Clerical, etc.	69.33	
Presidents' Office Expense—Postage, Telephone and Telegraph, Clerical, etc.	43.62	
Stationery and Supplies.....	4.63	
Telephone and Telegraph.....	15.13	
General Committee Expense.....	4.21	
Printing—10,000 Contest Manuals.....	1,776.50	
Printing—3,500 Report Bulletins.....	875.00	3,115.99

Balance of funds as accounted for, ten-month period ending June 30, 1940. \$10,200.07

Less funds held in Trust for Region 3, 7 and M.E.N.C. 2,202.92

Balance of funds in National School Music Competition-Festivals as of June 30, 1940.. \$7,997.15

Income for seven week period ending August 20, 1940..... 66.33

\$8,063.48

Disbursements for seven week period ending August 20, 1940..... 3,115.99

Balance in Treasury of National School Music Competition-Festivals as of August 20, 1940 \$4,947.49

C. V. BUTTELMAN, Treasurer

EASTERN MUSIC EDUCATORS CONFERENCE

July 1, 1938 to November 6, 1939

Balance, July 1, 1938..... \$ 4,212.47

RECEIPTS

Membership dues—per capita share.....	\$1,465.75	
Interest on bank deposits.....	50.15	
Convention receipts.....	3,816.43	
Miscellaneous receipts.....	10.06	5,342.39
Total to be accounted for		<u>\$ 9,554.86</u>

DISBURSEMENTS

Administrative expenses.....	\$ 411.91	
Promotional expenses.....	81.68	
Convention expenses.....	3,836.35	4,329.94
Balance, November 6, 1939		<u>\$ 5,224.92</u>

SAMUEL A. W. PECK, Treasurer

CALIFORNIA-WESTERN MUSIC EDUCATORS CONFERENCE

July 1, 1938 to June 30, 1939

Balance, July 1, 1938 \$ 657.74

RECEIPTS

Membership dues, Journal subscriptions and Yearbooks	\$2,653.25	
Exhibit receipts	1,139.90	
Convention receipts	4,027.03	
All-Conference band, orchestra and chorus	2,183.79	
Registration fees and booklets	448.85	10,452.82
Total funds to be accounted for		<u>\$11,110.56</u>

DISBURSEMENTS

Journal subscriptions, Yearbooks, and per capita share of membership dues to		
National treasury	\$1,608.05	
To section groups for per capita share of 1938 dues	159.75	
Administrative expenses, travel, supplies, etc.	705.75	
Convention expense	5,134.45	
All-Conference groups expense	2,017.32	9,625.32
Balance, June 30, 1939		<u>\$ 1,485.24</u>

L. ALICE STURDY, Treasurer

NORTH CENTRAL MUSIC EDUCATORS CONFERENCE

For Thirteen Months Ended August 31, 1939

Balance August 1, 1938:

Cash in Bank—Harris Trust and Savings Bank	\$1,418.61	
U. S. Treasury Bonds (Par \$3,500.00)	3,395.82	\$ 4,814.43

RECEIPTS

Membership Dues (Per Capita Share of Active, Contributing and Life)	\$1,167.50	
Income on U. S. Treasury Bonds	223.33	
Discount Received	8.86	
Collected for National and Sectional Conferences	944.25	
Convention Receipts	8,815.96	11,159.90
Total Receipts		<u>\$15,974.33</u>

DISBURSEMENTS

Administrative Expenses	\$ 291.88	
Promotional Expenses—State Chairman, Printing, Mailing, etc.	184.94	
Transferred to National Treasury for biennium ended 1937	2,000.00	
Transferred to National Treasury for biennium ended 1939	1,500.00	
President's and Treasurer's traveling expenses	304.67	
Funds Disbursed for National and Sectional Conferences	944.25	
Convention Disbursements	7,261.81	12,487.55
Balance on Hand		<u>\$ 3,486.78</u>

Represented By:

Cash in Bank—Harris Trust and Savings	\$1,061.20	
U. S. Treasury Bonds (Par \$2,500.00)	2,425.58	\$ 3,486.78

C. V. BUTTELMAN, Treasurer

NORTH CENTRAL MUSIC EDUCATORS CONFERENCE

For Ten Months Ended June 30, 1940

Balance September 1, 1939:

Cash in Bank—Harris Trust and Savings	\$1,061.20	
U. S. Treasury Bonds	2,425.58	\$ 3,486.78

RECEIPTS

Membership dues—per capita share	\$ 569.25	
Income on U. S. Treasury Bonds	84.37	653.62
		<u>\$ 4,140.40</u>

DISBURSEMENTS

President's travel expense	\$ 188.94	
Executive office travel	64.60	
Auditing expense	26.00	
Postage	72.82	
Telephone and telegraph	8.13	360.49
Balance on Hand, June 30, 1940		<u>\$ 3,779.91</u>

Represented by:

Cash in Bank	\$1,354.33	
U. S. Treasury Bonds	2,425.58	\$ 3,779.91



SOUTHERN CONFERENCE FOR MUSIC EDUCATION

July 1, 1938 to June 30, 1939

Balance, July 1, 1938.....	\$ 510.07
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RECEIPTS

Membership dues (active and associate).....	\$ 816.25	
Convention income	2,256.59	3,072.84
		<u>\$ 3,582.91</u>

DISBURSEMENTS

Convention expenses	\$2,410.80	
President's office expense.....	118.43	
State chairmen expenses.....	64.97	
Treasurer's expense	122.30	
Telephone and telegraph.....	42.53	
Postage	127.22	
Stationery and supplies.....	98.90	2,985.15
Cash balance, June 30, 1939.....		<u>\$ 597.76</u>



SOUTHERN CONFERENCE FOR MUSIC EDUCATION

July 1, 1939 to June 30, 1940

Balance, July 1, 1939.....	\$ 597.76
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RECEIPTS

Membership dues—per capita share.....	207.00	
		<u>\$ 804.76</u>

DISBURSEMENTS

President's travel expense.....	\$136.70	
1939 convention expense.....	17.30	
Postage	27.07	
Telephone and telegraph.....	8.05	
Miscellaneous	3.40	192.52
Balance on Hand, June 30, 1940.....		<u>\$ 612.24</u>
Cash in Bank, June 30, 1940.....		<u>\$ 612.24</u>

C. V. BUTTELMAN, Treasurer

SOUTHWESTERN MUSIC EDUCATORS CONFERENCE

July 1, 1938 to June 30, 1939

Balance, July 1, 1938:

Cash in bank.....	\$ 865.04	
United States Savings Bonds.....	2,250.00	\$ 3,115.04

INCOME

Membership dues—per capita share.....	\$ 319.25	
Profit on sale of bonds.....	20.00	
Convention receipts	3,001.66	3,340.91
		<u>\$ 6,455.95</u>

DISBURSEMENTS

Committee expenses	\$ 5.10	
Convention expenses	3,579.25	
Insurance	12.50	
Miscellaneous expenses	10.44	
Postage	96.08	
President's office expense.....	138.29	
State chairmen expenses.....	5.41	
Stationery and supplies.....	144.52	
Telephone and telegraph.....	42.85	
Treasurer's expense	5.00	4,039.44
		<u>\$ 2,416.51</u>
Balance, June 30, 1939.....		<u>\$ 2,416.51</u>

Represented by:

Cash in bank.....	\$ 541.51	
United States Savings Bonds.....	1,875.00	\$ 2,416.51



SOUTHWESTERN MUSIC EDUCATORS CONFERENCE

July 1, 1939 to June 30, 1940

Balance, July 1, 1939:

Cash in Bank.....	\$ 541.51	
U. S. Savings Bonds.....	1,875.00	\$ 2,416.51

RECEIPTS

Membership dues—per capita share.....	\$ 150.00	
Interest on Bond sold.....	30.00	
1939 convention receipts.....	42.82	222.82
		<u>\$ 2,639.33</u>

DISBURSEMENTS

President's travel expense.....	\$ 167.00	
Executive office travel.....	51.40	
Stationery and supplies.....	20.50	
Southwestern Board of Directors Breakfast Los Angeles Convention.....	10.80	
Postage	49.22	
Telephone and telegraph.....	6.17	
1939 convention expense.....	7.68	
Miscellaneous	3.75	
To Music Educators National Conference.....	550.00	866.52
		<u>\$ 1,772.81</u>
Balance on Hand, June 30, 1940.....		<u>\$ 1,772.81</u>

Represented by:

Cash in Bank.....	\$ 647.81	
U. S. Savings Bonds.....	1,125.00	\$ 1,772.81

DIRECTORY

MUSIC EDUCATORS NATIONAL CONFERENCE AND ASSOCIATED ORGANIZATIONS

(For mail addresses, refer to Directory of Officers, page 589)

Executive Committee (1940-42): President—Fowler Smith, Detroit, Mich.; 1st Vice-President—Louis Woodson Curtis, Los Angeles, Calif.; 2nd Vice-President—Richard W. Grant, State College, Pa.; Members-at-Large—Frank C. Biddle, Cincinnati, Ohio; Haydn M. Morgan, Newtonville, Mass.; Lilla Belle Pitts, New York, N. Y.; Lorrain E. Watters, Des Moines, Iowa; Executive Secretary—C. V. Buttelman, Chicago, Ill.; Assistant Executive Secretary—Vanett Lawler, Chicago, Ill.

Board of Directors (1939-41): National Conference—Helen C. Dill, Beverly Hills, Calif.; A. R. McAllister, Joliet, Ill.; California-Western Conference—Gertrude J. Fisher, Long Beach, Calif.; William E. Knuth, San Francisco, Calif.; Eastern Conference—Francis Findlay, Boston, Mass.; George L. Lindsay, Philadelphia, Pa.; North Central Conference—Carol M. Pitts, Trenton, N. J.; Charles B. Righter, Iowa City, Iowa; Northwest Conference—Chester R. Duncan, Portland, Ore.; Walter C. Welke, Seattle, Wash.; Southern Conference—Helen Boswell, Louisville, Ky.; Glen Haydon, Chapel Hill, N. C.; Southwestern Conference—Frances Smith Catron, Ponca City, Okla.; John C. Kendel, Denver, Colo.

[Note: Under the provisions of the new constitution of the M.E.N.C., at the beginning of the administrative year, July 1, 1941, the Board of Directors will be comprised of the presidents of the six Sectional Conferences (elected at the 1941 meetings for the 1941-43 term), the presidents of the four auxiliary organizations (elected at the 1940 meetings for the ensuing term), the officers and members-at-large comprising the executive committee as listed above and two additional members-at-large, who were elected at Los Angeles (William E. Knuth, San Francisco, Calif.; John C. Kendel, Denver, Colo.), to take office July 1, 1941 and serve until June 30, 1944. See pages 557-558.]

Sectional Conference Presidents (1939-41): California-Western Conference—Glenn H. Woods, Oakland, Calif.; Eastern Conference—Glenn Gildersleeve, Dover, Del.; North Central Conference—Edith M. Keller, Columbus, Ohio; Northwest Conference—Andrew G. Loney, Jr., LaGrande, Ore.; Southern Conference—Mildred Lewis, Lexington, Ky.; Southwestern Conference—James L. Waller, Tulsa, Okla.

Auxiliary Organization Presidents (1941-43): National School Band Association—L. Bruce Jones, Little Rock, Ark.; National School Orchestra Association—Louis G. Wersen, Tacoma, Wash.; National School Vocal Association—Frederic Fay Swift, Ithaca, N. Y.; Executive President, N. S. B., O. and V. Ass'n—A. R. McAllister, Joliet, Ill. Music Education Exhibitors Association—Ennis D. Davis, New York, N. Y. (1940-42). Retiring officers (1939-41): National School Band Association—A. R. McAllister, Joliet, Ill.; National School Orchestra Association—Adam P. Lesinsky, Whiting, Ind.; National School Vocal Association—Mabelle Glenn, Kansas City, Mo.

Music Education Research Council: Russell V. Morgan (Chairman), Cleveland, Ohio (1936-42); Anne E. Pierce (Secretary), Iowa City, Iowa (1934-42); John W. Beattie, Evanston, Ill. (1936-42); Ada Bicking, Indianapolis, Ind. (1938-44); Mabel E. Bray, Trenton, N. J. (1936-42); Samuel T. Burns, Bloomington, Ind. (1938-44); Charles M. Dennis, San Francisco, Calif. (1940-46); Peter W. Dykema, Hastings-on-Hudson, N. Y. (1938-44); Will Earhart, La Mesa, Calif. (1938-44); Marion Flagg, Dallas, Texas (1936-42); Karl W. Gehrke, Oberlin, Ohio (1938-44); Glenn Gildersleeve, Dover, Del. (1940-46); Mabelle Glenn, Kansas, Mo. (1936-42); Ernest G. Hesser, New York, N. Y. (1936-42); Osbourne McConathy, Glen Ridge, N. J. (1940-46); Joseph E. Maddy, Ann Arbor, Mich. (1940-46); W. Otto Miessner, Lawrence, Kans. (1938-44); Hazel B. Nohave, Minneapolis, Minn. (1940-46); Grace V. Wilson, Wichita, Kans. (1940-46).

Council of Past Presidents: John W. Beattie, Evanston, Ill.; Edward B. Birge, Bloomington, Ind.; George Oscar Bowen, Tulsa, Okla.; William Breach, Buffalo, N. Y.; Walter H. Butterfield, Providence, R. I.; Frances E. Clark, Germantown, Philadelphia, Pa.; Louis Woodson Curtis, Los Angeles, Calif.; Peter W. Dykema, Hastings-on-Hudson, N. Y.; Will Earhart, La Mesa, Calif.; C. A. Fullerton, Cedar Falls, Iowa; Karl W. Gehrke, Oberlin, Ohio; Mabelle Glenn, Kansas City, Mo.; Edgar B. Gordon, Madison, Wis.; Henrietta G. Baker Low, Baltimore, Md.; Osbourne McConathy, Glen Ridge, N. J.; Elizabeth C. McDonald, Medina, N. Y.; Joseph E. Maddy, Ann Arbor, Mich.; Arthur W. Mason, Indianapolis, Ind.; W. Otto Miessner, Lawrence, Kans.; Charles H. Miller, Conesus, N. Y.; Russell V. Morgan, Cleveland, Ohio; Herman F. Smith, Milwaukee, Wis.

Editorial Board (1938-1940): Edward B. Birge (Chairman), Bloomington, Ind.; John W. Beattie, Evanston, Ill.; Charles M. Dennis, San Francisco, Calif.; Karl W. Gehrke, Oberlin, Ohio; Marguerite V. Hood, Los Angeles, Calif.; James L. Mursell, New York, N. Y.; Paul J. Weaver, Ithaca, N. Y.; Grace V. Wilson, Wichita, Kans.

California-Western Music Educators Conference. Executive Committee (1939-41): President—Glenn H. Woods, Oakland, Calif.; 1st Vice-President—Helen C. Dill, Beverly Hills, Calif.; 2nd Vice-President—Clarence H. Heagy, Fresno, Calif.; Secretary-Treasurer—Norman E. Pillsbury, Oakland, Calif.; National Directors—Gertrude J. Fisher, Long Beach, Calif.; William E. Knuth, San Francisco, Calif.; Past President—S. Earle Blakeslee, Ontario, Calif.; State Membership Chairmen: Arizona—J. Allen Sedberry, Phoenix; California—William Hartshorn, Los Angeles; Clarence H. Heagy, Fresno; Vincent A. Hiden, Oakland; Genevieve Uhl, Sacramento; Nevada—Charles S. Beardsley, Elko; Utah—Lorin F. Wheelwright, Salt Lake City; Hawaii—Alice M. Sanders, Honolulu; Philippine Islands—Petrona Ramos, Manila.

Eastern Music Educators Conference. Executive Committee (1939-41): President—Glenn Gildersleeve, Dover, Del.; 1st Vice-President—F. Colwell Conklin, Larchmont, N. Y.; 2nd Vice-President—John H. Jaquish, Atlantic City, N. J.; Secretary—Mary C. Donovan, Greenwich, Conn.; Treasurer—Samuel A. W. Peck, Reading, Mass.; Directors—Irving Cheyette, Indiana, Pa.; Francis H. Diers, Fredonia, N. Y.; Thomas Wilson, Elizabeth, N. J.; George P. Spangler, Philadelphia, Pa.; National Directors—Francis Findlay, Boston, Mass.; George L. Lindsay, Philadelphia, Pa.; State Membership Chairmen: Connecticut—Leon R. Corliss, Naugatuck; Delaware—Wilbert B. Hitchner, Wilmington; Maine—Jean Smart, Bangor; Maryland—John Dennes, Baltimore; Massachusetts—Warren S. Freeman, Belmont; New Hampshire—Charles A. Woodbury, Keene; New Jersey—John H. Jaquish, Atlantic City; New York—Arthur R. Goranson, Jamestown; Pennsylvania—James Dunlop, Emporium; Rhode Island—Gertrude Z. Mahan, Central Falls; Vermont—Kathryn May Heinrich, Burlington.

North Central Music Educators Conference. Executive Committee (1939-41): President—Edith M. Keller, Columbus, Ohio; 1st Vice-President—Harper C. Maybee, Kalamazoo, Mich.; 2nd Vice-President—Harold E. Winslow, Indianapolis, Ind.; Secretary—Mathilda A. Heck, St. Paul, Minn.; Treasurer—C. V. Buttelman, Chicago, Ill.; Directors—Clara Ellen Starr, Detroit, Mich.; Hazel B. Nohavec, Minneapolis, Minn.; Raymond F. Dvorak, Madison, Wis.; Lorraine E. Watters, Des Moines, Iowa; National Directors—Charles B. Righter, Iowa City, Iowa; Carol M. Pitts, Trenton, N. J.; State Membership Chairmen: Illinois—Emma R. Knudson, Normal; Helen Howe (City), Chicago; Indiana—David Hughes, Elkhart; Harold Rothert, Madison; Wesley Shepard, Evansville; Iowa—Delinda Roggensack, Newton; Michigan—Warren A. Ketchman, Dearborn; King Stacy, Lansing; Don Zwickey (City), Detroit; Minnesota—Harvey R. Waugh, St. Cloud; Nebraska—Lytton S. Davis, Omaha; North Dakota—John E. Howard, Grand Forks; Ohio—Eugene J. Weigel, Columbus; South Dakota—Ralph T. Fulghum, Vermillion; Wisconsin—Rufin W. Boyd, Manitowoc.

Northwest Music Educators Conference. Executive Committee (1939-41): President—Andrew G. Loney, Jr., LaGrande, Ore.; 1st Vice-President—Stanley M. Teel, Missoula, Mont.; 2nd Vice-President—Raymond H. Howell, Everett, Wash.; Secretary—Floy Young, Ashland, Ore.; Treasurer—Marjorie K. Pidduck, Seattle, Wash.; Directors—Howard W. Deye, Pendleton, Ore.; Raymond C. Fussell, Tacoma, Wash.; National Directors—Walter C. Welke, Seattle, Wash.; Chester R. Duncan, Portland, Ore.; Past President—Louis G. Wersen, Tacoma, Wash.; State Membership Chairmen: Idaho—K. Boyd Remley, Nampa; Montana—Clarence W. Bell, Missoula; Oregon—Lillie E. Darby, Klamath Falls; Washington—Ellen Carstairs, Spokane; British Columbia—Mildred McManus, Vancouver.

Southern Conference for Music Education. Executive Committee (1939-41): President—Mildred Lewis, Lexington, Ky.; 1st Vice-President—Luther A. Richman, Richmond, Va.; 2nd Vice-President—Lloyd V. Funchess, Baton Rouge, La.; Secretary—Chrystal H. Bachtell, Greensboro, N. C.; Treasurer—C. V. Buttelman, Chicago, Ill.; National Directors—Helen Boswell, Louisville, Ky.; Glen Haydon, Chapel Hill, N. C.; Past President—Edwin N. C. Barnes, Washington, D. C.; State Membership Chairmen: Alabama—Georgia Wagner Morgan, Montgomery; Canal Zone—Helen C. Baker, Balboa; District of Columbia—Pauline Mattingly, Washington; Florida—Veronica Davis, DeLand; Georgia—Walter B. Graham, Washington; Kentucky—Grace D. Dean, Lexington; Louisiana—Lloyd V. Funchess, Baton Rouge; Maryland—Charles C. T. Stull, Frederick; Mississippi—Alvin J. King, Jackson; North Carolina—Dean C. Tabor, Greenville; South Carolina—Janette Arterburn, Rock Hill; Tennessee—Clementine Monahan, Memphis; Virginia—Cecil W. Wilkins, Norfolk; West Virginia—J. Henry Francis, Charleston.

Southwestern Music Educators Conference. Executive Committee (1939-41): President—James L. Waller, Tulsa, Okla.; 1st Vice-President—Marguerite Grace, St. Louis, Mo.; 2nd Vice-President—Ruth Klepper Settle, Little Rock, Ark.; Secretary—Katherine Sentz, Topeka, Kans.; Treasurer—C. V. Buttelman, Chicago, Ill.; National Directors—John C. Kendel, Denver, Colo.; Frances Smith Catron, Ponca City, Okla.; Ex-Officio—Catharine E. Strouse, Emporia, Kans.; State Membership Chairmen: Arkansas—Lois Brown Dorsett, Searcy; Colorado—Roy N. Collins, Pueblo; Kansas—Aleen Watrous, Wichita; Missouri—T. Frank

Coulter, Joplin; New Mexico—Carl Jacobs, State College; Oklahoma—George W. Sadlo, Ponca City; Texas—Ward G. Brandstetter, Corpus Christi; Wyoming—Jessie E. Leffel, Cheyenne.

Music Education Exhibitors Association (1940-42): President—Ennis D. Davis, New York, N. Y.; Vice-President—Nelson M. Jansky, Boston, Mass.; Secretary-Treasurer—William D. Shaw, New York, N. Y.; Executive Board Members—Guisepppe Interrante, New York, N. Y. (1940-44); Don Malin, Chicago, Ill. (1938-42); Lynn L. Sams, Elkhart, Ind. (1938-42); Walter Zamecnik, Los Angeles, Calif. (1940-44).

National School Band Association (1941-43): President—L. Bruce Jones, Little Rock, Ark.; 1st Vice-President—King Stacy, Lansing, Mich.; 2nd Vice-President—P. C. Conn, Los Angeles, Calif. Retiring officers (1939-41): President—A. R. McAllister, Joliet, Ill.; 1st Vice-President—L. Bruce Jones, Little Rock, Ark.; 2nd Vice-President—Arthur R. Goranson, Jamestown, N. Y.

National School Orchestra Association (1941-43): President—Louis G. Wersen, Tacoma, Wash.; 1st Vice-President—Carleton L. Stewart, Mason City, Iowa; 2nd Vice-President—T. Frank Coulter, Joplin, Mo. Retiring officers (1939-41): President—Adam P. Lesinsky, Whiting, Ind.; 1st Vice-President—David T. Lawson, Topeka, Kan.; 2nd Vice-President—C. Paul Herfurth, West Orange, N. J.

National School Vocal Association (1941-43): President—Frederic Fay Swift, Iliion, N. Y.; 1st Vice-President—Frances Chatburn, Springfield, Ill.; 2nd Vice-President—Margaret Goheen, Tacoma, Wash. Retiring officers (1939-41): President—Mabelle Glenn, Kansas City, Mo.; 1st Vice-President—Andrew G. Loney, Jr., LaGrande, Ore.; 2nd Vice-President—L. R. Sides, Charlotte, N. C.

Executive Council of the National Board of Control, N. S. B. O. & V. Assns. (N.S.M.C.F.): Chairman—A. R. McAllister (Executive President, N.S.M.C.F.), Joliet, Ill.; L. Bruce Jones (President, N.S.B.A.), Little Rock, Ark.; Louis G. Wersen (President, N.S.O.A.), Tacoma, Wash.; Frederic Fay Swift (President, N.S.V.A.), Iliion, N. Y.; Fowler Smith (President, M.E.N.C.), Detroit, Mich.; Secretary-Treasurer—C. V. Buttelman, Chicago, Ill.

Music Selection Committees, N. S. B. O. & V. Assns. (N.S.M.C.F.) (Note: Only the chairmen of the committees are listed here. For complete personnel of the 1940-41 committees, see the 1941 manual published by the associations.)

N.S.B.A.: Band Music—Austin A. Harding, University of Illinois, Urbana; Solo and Ensemble Music—J. Irving Tallmadge, Proviso Twp. High School, Maywood, Ill.; Sight Reading—Harold Bachman, Chicago, Ill.; Student Conducting—H. E. Nutt, Chicago, Ill.; Twirling—Forrest McAllister, Joliet, Ill.; Marching—Raymond F. Dvorak, Madison, Wis.; Advisory—Edwin Franko Goldman, New York City.

N.S.O.A.: Orchestra Music—Ralph E. Rush, Cleveland Heights, Ohio; String Orchestra Music—Henry Sopkin, Chicago, Ill.; Student Conducting—J. Leon Ruddick, Cleveland, Ohio; String Solo Music—David Mattern, Ann Arbor, Mich.; String Ensemble Music—Amos G. Wesler, Cleveland, Ohio; Advisory—George Dasch, Chicago, Ill.

N.S.V.A.: A Cappella Chorus Music—Peter D. Tkach, Minneapolis, Minn.; Accompanied Chorus Music—J. Russell Paxton, Indianapolis, Ind.; Mixed Small Ensembles—Alfred Sponse, Rochester, N. Y.; Boys' and Girls' Small Ensembles—C. Scripps Beebe, Centralia, Ill.; Boys' Glee Clubs—Haydn M. Morgan, Newtonville, Mass.; Girls' Glee Clubs—Ruth B. Hill, Terre Haute, Ind.; Vocal Solos—Anne E. Pierce, Iowa City, Iowa; Sight Reading—Lorrain E. Watters, Des Moines, Iowa.

Regional Boards of Control, N. S. B. O. & V. Assns. (N.S.M.C.F.). Note: Regional representatives on the National Board of Control are indicated by the words band, orchestra and vocal in parentheses.

Region 1—Wayne S. Hertz (Chairman), Ellensburg, Wash.; John Stehn (Vice-Chairman, Band), Eugene, Ore.; Vernon Wiscarson (Vice-Chairman, Orchestra), Salem, Ore.; Madge Kuhwarth (Vice-Chairman, Vocal), Yakima, Wash.; Karl Dietrich (Secretary-Treasurer), Sunnyside, Wash.; Walter C. Welke (Member-at-Large), Seattle, Wash.

Region 2—Gerald R. Prescott (Chairman), Minneapolis, Minn.; J. Paul Schenk (Vice-Chairman, Band), Green Bay, Wis.; Lorrain E. Watters (Vice-Chairman, Orchestra), Des Moines, Iowa; Peter Tkach (Vice-Chairman, Vocal), Minneapolis, Minn.; John E. Howard (Secretary-Treasurer), Grand Forks, N. D.; Members-at-Large: Carleton L. Stewart, Mason City, Iowa; Richard C. Church, Madison, Wis.; Alex Enna, West De Pere, Wis.; George C. Krieger, Minneapolis, Minn.; William Allen Abbott, Minneapolis, Minn.; Clarion Larson, Bismarck, N. D.; William Euren, Hillsboro, N. D.; W. R. Colton, Vermillion, S. D.; F. H. Johnson, Vermillion, S. D.; G. T. Harstad, Grotton, S. D.

Region 3—King Stacy (Chairman), Lansing, Mich.; David Hughes (Vice-Chairman, Band), Elkhart, Ind.; Melvin L. Balliett (Vice-Chairman, Orchestra), Cleveland, Ohio; C. Scripps Beebe (Vice-Chairman, Vocal), Centralia, Ill.; G. W. Patrick (Secretary), Springfield, Ill.; Ralph E. Rush (Advisory Member), Cleveland Heights, Ohio.

Region 4—Frederic Fay Swift (Chairman), Ilion, N. Y.; Arthur R. Goranson (Vice-Chairman, Band), Jamestown, N. Y.; C. Paul Herfurth (Vice-Chairman, Orchestra), West Orange, N. J.; Maurice C. Whitney (Vice-Chairman, Vocal), Hudson Falls, N. Y.; Arthur H. Brandenburg (Secretary-Treasurer), Elizabeth, N. J.

Region 5—Elwyn Schwartz (Chairman), Kingsburg, Calif.; Rolla V. Johnson (Vice-Chairman, Band), Reno, Nev.; Arthur Nord (Vice-Chairman, Orchestra), Selma, Calif.; Charles C. Hirt (Vice-Chairman, Vocal), Glendale, Calif.; J. Chandler Henderson (Secretary-Treasurer), Sanger, Calif.; Arthur Berdahl (Fresno Festival Chairman), Fresno, Calif.; Fred Ohlendorf (Past Chairman), Long Beach, Calif.; Members-at-Large: (California)—Charles A. Dana, Pasadena; Donald W. Rowe, Los Angeles; Lael Yaggy, Fresno; Albert Rageth, Turlock; J. R. Terrell, Orland; Leroy Deeg, Yuba City; Frances Gielow, Durham; (Arizona)—George C. Wilson, Tucson; Carl Guthrie, Jerome; Loren Maynard, Globe; (Nevada)—Opal Miller, Lovelock; A. E. Johnson, Carson City.

Region 6—W. Gibson Walters (Chairman), Denton, Texas; Weldon Covington (Vice-Chairman, Band), Austin, Texas; Lyle Upshaw (Vice-Chairman, Orchestra), Altus, Okla.; Wyatt C. Freeman (Vice-Chairman, Vocal), Ada, Okla.; Ben S. Peek (Secretary-Treasurer), Waco, Texas; Members-at-Large: George Kyme, Bristow, Okla.; Carl Jacobs, State College, N. M.; Paul Riley, Kingsville, Texas.

Region 7—L. Bruce Jones (Chairman and Vice-Chairman, Band), Little Rock, Ark.; Simon Kooymann (Vice-Chairman), Clarksdale, Miss.; Roger Dollarhide (Secretary-Treasurer), Grenada, Miss.; Members-at-Large: Dwight G. Davis (Vice-Chairman, Orchestra), Natchitoches, La.; W. Hines Sims (Vice-Chairman, Vocal), Shreveport, La.

Region 8—William T. Sinclair (Chairman and Vice-Chairman, Orchestra), Richmond, Va.; Walter Graham (Vice-Chairman, Vocal), Washington, Ga.; James C. Harper (Secretary-Treasurer and Vice-Chairman, Band), Lenoir, N. C.

Region 9—Dean E. Douglass (Chairman), Jefferson City, Mo.; Albert Brown (Vice-Chairman, Band), Chanute, Kans.; Arthur G. Harrell (Vice-Chairman, Orchestra), Kearney, Neb.; Virgil Parman (Vice-Chairman, Vocal), Dodge City, Kans.; E. A. Thomas (Secretary-Treasurer), Topeka, Kans.; Members-at-Large: T. Frank Coulter, Joplin, Mo.; J. M. Dillinger, Hannibal, Mo.; Lytton S. Davis, Omaha, Neb.; John Hutchins, Grand Island, Neb.; Mabel M. Henderson, Greeley, Colo.; B. E. Kibler, Colorado Springs, Colo.; Hugh McMillen, Boulder, Colo.

Region 10—W. H. Terry (Chairman and Vice-Chairman, Band), Hyrum, Utah; J. F. Beattie (Secretary-Treasurer), Grand Junction, Colo.; William H. Gould (Vice-Chairman, Vocal and Orchestra), Grand Junction, Colo.; Members-at-Large: Blaine Blonquist, Lyman, Wyo.; Eugene Evans, Superior, Wyo.; A. T. Henson, Kemmerer, Wyo.; H. L. Fawson, Pocatello, Idaho; A. L. Gifford, Idaho Falls, Idaho; Kenneth Hawks, Shelly, Idaho; J. L. Terry, Morgan, Utah; Lloyd Hillyer, Montrose, Colo.

Life Members of the Music Educators National Conference: Fanny C. Amidon, Chester E. Belstrom, LaVere E. Belstrom, Ada Bicking, Frank C. Biddle, C. C. Birchard, Edward B. Birge, Mabel E. Bray, William Breach, George A. Bryan, David Burchuk, J. Luella Burkhard, Walter H. Butterfield, Estelle Carpenter, Frances Smith Catron, Frances E. Clark, Louis Woodson Curtis, Charles R. Cutts, Lytton Davis, Veronica Davis, Ann Dixon, Price Doyle, Franklin Dunham, Peter W. Dykema, Will Earhart, Alvin R. Edgar, Blanche E. K. Evans, Francis Findlay, M. Teresa Finn, Walter S. Fischer, Samuel L. Flueckiger, J. Henry Francis, Eugene Gamble, George H. Gartlan, Karl W. Gehrkens, Thaddeus P. Giddings, Glenn Gildersleeve, Mabelle Glenn, Edgar B. Gordon, Joseph A. Gremelspacher, Charles E. Griffith, Eugene M. Hahnel, Helen M. Hannen, Ruth Harvin, Mathilda A. Heck, Ethel M. Henson, Fred A. Holtz, Helen Howe, Alice C. Inskeep, Mary E. Ireland, John H. Jaquish, John C. Kendel, Hazel G. Kinsella, Helen S. Leavitt, Jessie E. Leffel, Adam P. Lesinsky, George L. Lindsay, Henrietta G. Baker Low, Joseph E. Maddy, Harper C. Maybee, Osbourne McConathy, Haydn M. Morgan, Russell V. Morgan, Julia Neppert, William W. Norton, Sarah E. O'Malley, Grace G. Pierce, Daniel L. Preston, Sadie M. Rafferty, Victor L. F. Rebmann, M. Claude Rosenberry, Avis T. Schreiber, E. J. Schultz, Elsie M. Shawe, Herman F. Smith, Jennie Belle Smith, Mabel Seeds Spizzy, Meta Terstegge, C. M. Tremaine, Herman Trutner, Jr., Arthur G. Wahlberg, Lorrain E. Watters, Lillian Watts, Walter Welke, Louis G. Wersen, Grace V. Wilson, Estelle Windhorst, Arthur F. A. Witte, Irving W. Wolfe, Otto Zoeller, Josef Oszucik.

AFFILIATED STATE UNITS

Arizona School Music Educators Association. President—George C. Wilson, Tucson; Vice-President—George F. Backe, Prescott; Secretary—Treasurer—Evan A. Madsen, Thatcher; Director All State Orchestra 1941—Robert Lyons, Tempe; Director All State Chorus 1941—Eldon A. Ardrey, Flagstaff.

California Bay District. President—Madison Devlin, San Francisco; Vice-President—Charles Hayward, Los Gatos; Executive Secretary—William E. Knuth, San Francisco; Executive Board—Karl Ernst, San Francisco; Gertrude Norgard, San Francisco; Lorraine Walsh, San Francisco; Helen Beesley, Oakland; Sylvia Garrison, Oakland; John Darash, Oakland; Kenneth Dodson, Martinez; Dorothy Ketman, Palo Alto; Barbara McKenzie, Mill Valley; Josef Walters, Santa Rosa; Elmer Young, Burlingame.

California Central District. President—Virgil Joseph, Coalinga; 1st Vice-President—J. Chandler Henderson, Sanger; 2nd Vice-President—Carl Minor, Corcoran; Secretary—Treasurer—Thomas Allen, Fresno; Board of Directors—Richard Lewis, Merced; Ione Hooker, Kettleman City; Myrtle McLellan, Fresno; Loren Douglas, Madera; C. Allan Lambourne, Bakersfield; Gretchen Whittington, Orosi.

California Northern District. President—Irvine Shields, Sacramento; Vice-President—Forrest Baird, Marysville.

California Southern District. President—Josephine Murray, Santa Barbara; Vice-President—Chester Perry, Los Angeles; Secretary—Fred Ohlendorf, Long Beach; Treasurer—William Phillips, Burbank; Director—Leslie P. Clausen, Los Angeles.

Colorado Music Educators Association. President—Hugh E. McMillen, Boulder; Secretary—Treasurer—Herbert K. Walther, Denver; Instrumental Division: President—Hugh E. McMillen, Boulder; Vice-President—Raymon H. Hunt, Denver; Secretary—Herbert K. Walther, Denver; Board Members—B. E. Kibler, Colorado Springs; Rei Christopher, Pueblo; R. S. Howland, Greeley; Earl Hornish, Holyoke; Verne Tingle, Alamosa. Vocal Division: President—Mabel Maurine Henderson, Greeley; Vice-President—Kathryn Bauder, Fort Collins; Secretary—Laurene Edmondson, Loveland; Board Members—John C. Kendel, Denver; Harry Hay, Rocky Ford; Warner Imig, Boulder.

Department of Music, Delaware State Education Association. President—Eleanor Henshaw, Greenwood; Vice-President—John W. MacFaddin, Dover; Secretary—Sarah Goldstein, Wilmington; Treasurer—Wilbert B. Hitchner, Wilmington.

Georgia Music Educators Association. President—Mrs. P. C. Ware, Waycross; Vice-President, Band—Ben Logan Sisk, Atlanta; Vice-President, Orchestra—C. W. Scudder, Cordele; Vice-President, Vocal—Ruby Brown, Decatur; Secretary—Thelma Brisendine, Griffin; Treasurer—Isma Swain, La Grange; Elementary Music Festival Chairman—Alberta Goff, Thomasville; High School Music Festival Chairman—Max Noah, Milledgeville; Past-President—Walter B. Graham, Washington.

Idaho Music Educators Association. President—Charles L. Ratcliffe, Malad; Secretary—Treasurer—Edison Fowler, Nampa.

Iowa Music Educators Association. President—Maurice T. Iverson, Sioux City; Vice-President—Ivan Rich, Atlantic; Secretary—Treasurer—Edna Bower, Ames; Directors—Margaret Porter, Cedar Rapids; Olive Barker, Cedar Falls; Anne Pierce, Iowa City; Selma Aas, Ottumwa; Ellen Smith, Mason City; A. R. Edgar, Ames; Lorrain E. Watters, Des Moines; Clifford Bloom, Des Moines; Blanche Spratt, Sioux City; Leo Kucinski, Sioux City; Paul Dawson, Council Bluffs; Roy Dougan, Creston; Past-President—Delinda Roggensack, Newton.

Kansas Music Educators Association. President—N. V. Napier, Ellsworth; Vice-President—Grace V. Wilson, Wichita; Secretary—J. Lynn Bishop, Topeka; Treasurer—Earl R. Ray, Abilene; Directors—Hobart Davis (District 1), Hays; Wayne Snodgrass (District 2), Clay Center; Joseph M. Williams (District 3), Lawrence; Warren Edmundson (District 4), Chanute; Everett Brown (District 5), Council Grove; Paul Painter (District 6), Winfield; C. M. Kingsley (District 7), Lyons; LeRoyce Downing (District 8), Scott City.

Louisiana Music Educators Association. President—W. Hines Sims, Shreveport; 1st Vice-President—Howard C. Voorhies, Lafayette; 2nd Vice-President—Harold Ramsey, Litcher; Secretary—Treasurer—J. S. Fisher, Baton Rouge; Directors—Walter Minniear (District 1), Monroe; W. A. Gill (District 2), Ferriday; Howard Smith (District 3), Oakdale; Laurence E. Erny (District 4), Covington; Dwight Davis (Band), Shreveport; George Barth (Orchestra), Lafayette; Lorane Brittain (Piano), Natchitoches; Robert Frizzell (Vocal), Natchitoches; Honorary Director—H. W. Stopher, Baton Rouge; Director Ex-Officio—Lloyd V. Funchess, Baton Rouge.

Michigan Music Educators Association. President—Fowler Smith, Detroit; Vice-President—William R. McIntire, Lansing; Secretary—Roy M. Miller, Detroit; Treasurer—James E. F. Chase, Jackson; Directors—Roy M. Miller, Detroit; George W. VanDeusen, Detroit; Mac E. Carr, River Rouge.

Missouri Music Educators Association. President—J. T. Alexander, Sedalia; Vice-President (Band)—Stanley Shaw, Jefferson City; Vice-President (Orchestra)—A. W. Bleckschmidt, St. Louis; Vice-President (Vocal)—Bert Rice, Carl Junction; Secretary-Treasurer—Annie Louise Huggins, Flat River; Directors—J. M. Dillinger, Hannibal; George Keenan, Kansas City; Elford Horn, Princeton; Leroy Mason, Jackson; Ralph Locke, Triplett; Dean E. Douglass, Jefferson City.

Montana Music Educators Association. President—H. E. Hamper, Anaconda; Vice-President—Lucile Henningar, Glendive; Secretary-Treasurer—Harriet Macpherson, Anaconda.

Nebraska Music Educators Association. President—Arthur G. Harrell, Kearney; Vice-President (Band)—R. Cedric Anderson, North Platte; Vice-President (Orchestra)—Bernard Nevin, Lincoln; Vice-President (Chorus)—R. W. Trenholm, North Platte; Secretary-Treasurer—S. K. Lotspeich, Grand Island; Delegate-at-Large—M. H. Shoemaker, Hastings.

New York State School Music Association. President—Arthur R. Goranson, Jamestown; Vice-President (Band)—Jesse Lillywhite, Southampton; Vice-President (Orchestra)—Paul M. King, Snyder; Vice-President (Vocal)—Leonard Stine, Kingston; Secretary-Treasurer—Frederic Fay Swift, Iliion; Past-President—John Fraser, Seneca Falls; Executive Committee—George Christopher, Port Washington; Walter Beeler, Ithaca; Frank Jetter, Amsterdam; Raymond Russell, Canandaigua; E. L. Freeman, Syracuse; Dean L. Harrington, Hornell; Helen Hogan, Barker; Marjorie C. Hurlburt, Wilson; Rose Morgan, Randolph; Charles D. Robb, Massena; Lyndon R. Street, Plattsburg; F. Colwell Conklin, Larchmont.

Ohio Music Education Association. President—Ralph E. Rush, Cleveland Heights; 1st Vice-President and Membership Chairman—Eugene J. Weigel, Columbus; 2nd Vice-President and Assistant Editor, *Triad*—G. Austin Kuhns, Findlay; Treasurer—A. D. Lekvold, Oxford; Executive Secretary and Editor, *Triad*—Gerald M. Frank, Elyria; Representatives—Philip P. Gates (Western), Piqua; Roy V. Hilty (Northwest), Bowling Green; A. E. Moody (Northeast), Bedford; Evelyn L. Ross (Central) Columbus; Earl E. Smith (Northwest), Bowling Green; Theibert R. Evans (Northeast), Lakewood; Honorary Members, Board of Representatives—Edith M. Keller, Columbus; Harry Clarke, Lakewood; Arthur Williams, Oberlin. District Presidents: Northwest (No. 1)—W. Oscar Jones, Defiance; North Central (No. 2)—William R. Conger, Shelby; Northeast (No. 3)—Francis E. Hammond, North Canton; West (No. 4)—C. A. Naffziger, Sidney; Central (No. 5)—Milton C. Parman, London; East (No. 6)—Arthur R. Burdett, Shadyside; Southwest (No. 7)—Clark Haines, Dayton; Southeast (No. 8)—Carol D. Long, Wellston.

Oregon Music Educators Conference. President—Clifford A. Elliott, McMinnville; Vice-President—Glenn Griffith, Eugene; Secretary-Treasurer—Genevieve Baum Gaskins, Corvallis; Past-President—Lillie Darby, Klamath Falls; Chairman Instrumental Affairs Committee—Vernon Wiscarson, Salem; Chairman Vocal Affairs Committee—Waldemar Hollensted, Portland; Chairman Elementary Affairs Committee—Lillie Darby, Klamath Falls.

Pennsylvania School Music Association. President—James W. Dunlop, Emporium; Vice-President—David Rees, Sharon; Secretary-Treasurer—Harold M. Buchheit, Emporium; Editor, *P.S.M.A. News*—Paul B. Mechlin, Indiana; Business Manager, *P.S.M.A. News*—Robert J. Litzinger, Indiana.

West Virginia Music Educators Association. President—Leonard Withers, Keyser; Vice-President—Christine Johnson, Point Pleasant; Secretary—Evelyn Brown, Clay; Treasurer—Mary Gem Huffman, Parkersburg; Orchestra Chairman—Harold Leighty, St. Albans; Chorus Chairman—Virginia Brand, Wheeling; Chairman, County Directors of Music—Claren Peoples, Huntington; Chairman, Classroom Teachers—Odessa C. Bennett, South Charleston.

Wyoming Choral and Instrumental Directors Association. President—Neil Dearing, Wheatland; Vice-President, Vocal—Esther A. Nickelson, Laramie; Vice-President, Instrumental—Eric Becker, Sheridan; Secretary-Treasurer—Walter A. Savage, Casper.

CO-OPERATING ORGANIZATIONS

State and sub-state music educators associations, most of which have the status of coöperative affiliation with the M.E.N.C.

- California School Band, Orchestra and Chorus Association (Central District).** President—Arthur C. Nord, Selma; Secretary-Treasurer—Carl Minor, Corcoran. [Note: Although technically a "co-operating" organization, this and the two following are, in effect, units of the California division of C.-W. M. E. C.]
- California School Band and Orchestra Association (Southern District).** President—Donald W. Rowe, Los Angeles; Secretary—Helen W. Bicknell, Los Angeles. [See note above.]
- Southern California Vocal Association.** President—Charles C. Hirt, Glendale; Secretary—Ruth Bonge, Los Angeles. [See note above.]
- Connecticut Music Educators Association.** President—May Andrus, Hamden; Corresponding Secretary—Helen Bonney, New Britain; Recording Secretary—Frederick May, Naugatuck.
- Illinois School Band Association.** President—F. C. Kreider, Collinsville; Business Manager—H. S. Frederick, Paxton.
- Illinois School Orchestra Association.** President—Traugott Rohner, Evanston; Business Manager—H. S. Frederick, Paxton.
- Illinois School Vocal Association.** President—Frances Chatburn, Springfield; Business Manager—H. S. Frederick, Paxton.
- Illinois School Music Association.** Board of Control—F. C. Kreider (President, Illinois School Band Association), Collinsville; Traugott Rohner (President, Illinois School Orchestra Association), Evanston; Frances Chatburn, (President, Illinois School Vocal Association), Springfield; F. M. Peterson (Administrative Advisor), Pekin; H. S. Frederick (Business Manager), Paxton.
- Chicago Public Schools Music Teachers Club.** President—Joseph J. Grill; Corresponding Secretary—Marie C. Ehrenwerth; Recording Secretary—Helen M. Landry; Executive Advisor, Helen Howe, Director of Music, Chicago Public Schools.
- Catholic Music Educators Association—Chicago Area.** President—Rev. Roderick Hurley; Secretary—Sister Rose de Lima.
- Northern Indiana School Band and Orchestra Association.** President—Harold Rogers, Valparaiso; Secretary-Treasurer—George Myers, Valparaiso.
- Indiana State Choral Festival Association.** President—Melva Shull, Attica; Secretary—Frances Cory, Jeffersonville.
- Kentucky Band and Orchestra Directors Association.** President—James R. Elliott, Louisville; Secretary—Albert M. Segó, Louisville.
- Western Kentucky Music Teachers Association.** President—Ewell Harrison, Fulton; Secretary-Treasurer—Margaret Kelley, Paducah.
- Massachusetts Music Festival Association.** President—Enos E. Held, Concord; Secretary-Treasurer—Helen L. Ladd, Fall River.
- Michigan School Band and Orchestra Association.** President—Paul L. Rainier, Adrian; Secretary—Karl W. Schlabach, Benton Harbor.
- Michigan School Vocal Association.** President—Lester McCoy, Hartland; Secretary—Donald Armstrong, Grand Rapids.
- Minnesota Music Educators Association.** President—George C. Krieger, Minneapolis; Secretary-Treasurer—Elmer H. Sodergren, Minneapolis.
- New England Music Festival Association.** President—Howard T. Pierce, New London; Executive Secretary-Treasurer—John E. C. Merker, Newport.
- New Hampshire School Music Festival Association.** President—Elmer Wilson, Nashua; Secretary—Geneva Howe, Keene.
- Central Long Island Music Educators Association.** President—Jack A. van Brederode, Port Jefferson; Secretary—Catherine Schlemmer, Northport.
- Department of Music, New Jersey Education Association.** President—K. Elizabeth Ingalls, Trenton; 1st Vice-President—Wendell Collicott, Chatham; 2nd Vice-President—Charlotte Neff, New Brunswick; Corresponding Secretary—Corinne Woodruff, South Orange; Recording Secretary—Dorothy Ossre, Morristown; Treasurer—Marian Fisher, Woodstown.
- North Carolina Music Teachers Association.** President—H. Hugh Altwater, Greensboro; Secretary-Treasurer—Margaret Byerly, Asheville.
- Ohio Valley Music Educators Association.** President—C. Lawrence Kingsbury, Wheeling, W. Va.; Secretary—Edwin M. Steckel, Wheeling, W. Va.
- Rhode Island Music Educators Association.** President—Gertrude P. Caulfield, Providence; Secretary—Virginia B. Anderson, Providence.
- South Dakota High School Music Association.** President—W. R. Colton, Vermillion; Secretary-Treasurer—R. L. Snyder, Leola.
- South Dakota Band and Orchestra Directors Association.** President—Harold Grant, Mitchell; Secretary-Treasurer—Glendon Ahre, Centerville.
- South Dakota Music Supervisors Association.** President—Boyde Bohlke, Sioux Falls.
- Tennessee Music Teachers Association.** President—Jack Hamilton, Clarksville; Secretary-Treasurer—Mrs. Neil Wright, Jr., Bristol.
- East Tennessee School Band and Orchestra Association.** President—Wilke Bobbitt, Erwin.
- Texas Music Educators Association.** President—Russell Shrader, Sweetwater; Secretary-Treasurer—Charles S. Eskridge, Lubbock.
- Vermont Music Educators Association.** President—Ruby Blaine, Lyndon; Secretary-Treasurer—Ethel S. Hall, St. Albans.
- Central Washington School Music Association.** General Chairman—Ray Hardman, Toppenish; Secretary—Wayne S. Hertz, Ellensburg.
- Eastern Washington Music Educators Club.** President—Herbert Norris, Pullman; Corresponding Secretary—Robert Choate, Spokane; Recording Secretary and Treasurer—Ellen Carstairs, Spokane.
- West Virginia School Bandmasters' Association.** President—Karl V. Brown, Spencer; Secretary—Harold B. Leighty, St. Albans.
- Wisconsin School Music Association.** President—S. E. Mear, Whitewater; Secretary-Treasurer—H. C. Wegner, Waupun.
- Western Wisconsin Music Festival Association.** President—Frank M. Smith, Galesville; Secretary—Thomas Annett, La Crosse.

IN-AND-ABOUT CLUBS

- I-&-A New Haven (Connecticut) Music Educators Club.** President—Joseph Soifer, Hartford; Secretary—Mary R. Lane, Wethersfield.
- I-&-A National Capital (Washington, D. C.) Music Club.** President—Frances J. Civis, Baltimore, Md.; Secretary—Helen O'Keeffe, Catonsville, Md.
- I-&-A Atlanta (Georgia) Music Educators Club.** President—Anne Grace O'Callaghan, Atlanta; Corresponding Secretary—Ruby N. Brown, Atlanta; Recording Secretary—Frances Burgess, Decatur.
- I-&-A Chicago (Illinois) Music Educators Club.** President—Walter S. Armbruster, Chicago; Secretary—Lillian L. Schaefer, Chicago.
- I-&-A Quad City (Rock Island, East Moline, Illinois; Davenport, Iowa) Music Educators Club.** Secretary—Vonnice Sanders, Rock Island.
- I-&-A Indianapolis (Indiana) School Music Club.** President—Will H. Bryant, Terre Haute; Secretary-Treasurer—David Koile, North Manchester.
- I-&-A Waterloo (Iowa) Music Educators Club.** Secretary-Treasurer—Hope Kracht, East Waterloo.
- I-&-A Wichita (Kansas) Music Educators Club.** President—Edith Maher, Wichita; Secretary—Aileen Lee, Wichita.
- I-&-A Louisville (Kentucky) Music Educators Club.** President—Helen Boswell, Louisville; Secretary—Edward J. Wotawa, Louisville.
- I-&-A Boston (Massachusetts) Music Educators Club.** President—Nellie W. Shaw, Brockton; Secretary—Beatrice A. Hunt, Plymouth.
- I-&-A Springfield (Massachusetts) Music Educators Club.** President—Herbert S. Spencer, Springfield; Secretary—Hazel Albrecht, Springfield.
- I-&-A Detroit (Michigan) Music Educators Club.** President—Homer LaGassey, Detroit; Corresponding Secretary—Isabel Miller, Detroit; Recording Secretary—Norma Burdock, Detroit.
- I-&-A Twin Cities (Minneapolis-St. Paul) Music Educators Club.** President—Rose McLeer, St. Paul; Secretary—Arllys Denzel, St. Paul.
- I-&-A St. Louis (Missouri) Music Educators Club.** President—Louise Mann, St. Louis; Secretary—Agnes Gundlach, Kirkwood.
- I-&-A New Hampshire Music Educators Club.** President—Mildred S. Stanley, Hanover; Secretary—Geneva Howe, Keene.
- I-&-A New York City Music Educators Club.** Chairman—Ernest G. Hesser, New York City; Secretary—Harry R. Wilson, New York City.
- I-&-A Tri Cities (Greensboro, High Point, Winston-Salem, N. C.) Music Educators Club.** President—Vera Whitlock, High Point; Secretary-Treasurer—Carl Cronstedt, High Point.
- I-&-A Cincinnati (Ohio) Music Educators Club.** President—Sarah Y. Cline, Cincinnati; Secretary—Lona Black, Cincinnati.
- I-&-A Cleveland (Ohio) Music Educators Club.** President—Gertrude De Bats, Bedford; Secretary-Treasurer—Emily Lawrey, Cleveland Heights.
- I-&-A Columbus (Ohio) Music Educators Club.** President—Pauline Dorn, West Jefferson; Secretary—Wilbur H. Ehrich, Mount Sterling.
- I-&-A Dayton (Ohio) Music Educators Club.** President—Charles West, West Carrollton; Secretary—Marcella Disbro, Dayton.
- I-&-A Lorain County (Ohio) Music Educators Club.** President—Floyd C. Moore, Elyria; Secretary-Treasurer—Marjorie Rossiter, Elyria.
- I-&-A Tulsa (Oklahoma) Music Educators Club.** President—Florence Schiek, Tulsa; Corresponding Secretary—Bertha Kinzel Cook, Tulsa; Recording Secretary—Janice Graham, Tulsa.
- I-&-A Berks-Lancaster (Pennsylvania) Music Educators Club.** President—Geraldine Smith, Lancaster; Secretary—George Fichthorn, West Reading.
- I-&-A Harrisburg (Pennsylvania) Music Educators Club.** President—Richard Neubert, Palmyra; Secretary—Russell Shuttlesworth, Harrisburg.
- I-&-A Philadelphia (Pennsylvania) Music Educators Club.** President—Theodore H. Nitsche, Philadelphia.
- I-&-A Pittsburgh (Pennsylvania) Music Educators Club.** President—Raymond R. Reed, Pittsburgh.
- I-&-A Newport (Rhode Island) Music Educators Club.** President—John E. C. Merker, Newport; Secretary-Treasurer—Mrs. Alfred Swinden, Newport.
- I-&-A Salt Lake City (Utah) Music Educators Club.** President—Armont Willardsen, Salt Lake City; Secretary-Treasurer—Basil Hansen, Salt Lake City.
- I-&-A Southern Vermont Music Educators Club.** President—Cinda La Clair, Westminster; Secretary-Treasurer—Mrs. C. H. Preshey, Jr., Brattleboro.
- I-&-A Bellingham (Washington) Music Educators Club.** President—Donald Bushell, Bellingham; Secretary-Treasurer—Monica Keppler, Bellingham.

KEY TO ABBREVIATIONS
USED IN THE DIRECTORY OF OFFICERS, CHAIRMEN, ETC.,
ON THE FOLLOWING PAGES

admin....administrative	mgr.....manager
Assn.....Association	MSA....Music Supervisors Association
asst.....assistant	MSC....Music Selection Committee
B&ODA...Band and Orchestra Directors Association	MT....Music Teachers
bd.....board	MTA....Music Teachers Association
bus.....business	natl.....national
C&IDA...Choral and Instrumental Directors Assn.	NSBA...National School Band Association
CFME...Conference for Music Education	NSBO&V National School Band, Orchestra and Vocal
chm....chairman	NSMCF..National School Music Competition-Festivals
com.....committee	NSOA...National School Orchestra Association
cor.....corresponding	NSVA...National School Vocal Association
del.....delegate	orch....orchestra
dept....department	pres....president
dir.....director	rdg.....reading
dist.....district	rec.....recording
div.....division	reg.....region
EA.....Education Association	rep.....representative
ed bd.... Editorial Board, Music Educators Journal	SBA.....School Band Association
elem....elementary	SB&OA..School Band and Orchestra Association
ens.....ensemble	SBO&V..School Band, Orchestra and Vocal
exec.....executive	SCFA....State Choral Festival Association
fest.....festival	SEA.....School Education Association
hon.....honorary	sec.....secretary
HSMA...High School Music Association	SM.....School Music
IGA.....In-and-About	SMA....School Music Association
instr....instrumental	SMC....School Music Club
MEA....Music Educators Association or Music Education Association	SMEA...School Music Educators Association
MEC....Music Educators Conference	SMFA...School Music Festival Association
ME Club..Music Educators Club	SSMA...State School Music Association
MEEA...Music Education Exhibitors Association	SVA....School Vocal Association
memb....member	treas....treasurer
membshp.membership	v-chm....vice-chairman
MENC...Music Educators National Conference	v-p.....vice-president
MFA....Music Festival Association	

OFFICERS, DIRECTORS, CHAIRMEN

[This list gives mail addresses for all persons whose names are included as officers, directors, chairmen, etc., in the directory of the Music Educators National Conference and the associated organizations on pages preceding. Only the names of persons reported as currently holding official posts are listed (addresses corrected to December, 1940). A key explaining abbreviations will be found on the opposite page. This "officiary" directory is supplied as a service of the M.E.N.C. record department in view of the fact that it is no longer possible to publish the complete membership roster in the Yearbook.]



- Aas, Selma G., dir Iowa MEA. 619 E. Second St., Ottumwa, Iowa.
- Abbott, William, memb-at-large reg 2 bd control NSBO&VAssns (NSMCF). South High School, Minneapolis, Minn.
- Ahre, Glendon, sec-treas South Dakota B&ODA. Centerville, S. D.
- Albrecht, Hazel, sec I&A Springfield (Mass.) ME Club, Springfield, Mass.
- Alexander, J. T., pres Missouri MEA. Smith Cotton High School, Sedalia, Mo.
- Allen, Thomas, sec Central Dist Calif-Western MEC. Washington Union High School, Route 6, Box 100, Fresno, Calif.
- Altwater, H. Hugh, pres North Carolina MTA. 705 Twyckenham Drive, Greensboro, N. C.
- Anderson, R. Cedric, v-p band Nebraska MEA. 1318 W. Third, North Platte, Neb.
- Anderson, Virginia B., sec Rhode Island MEA. 500 Angell St., Providence, R. I.
- Andrus, May, pres Connecticut MEA. 39 Moulton St., Hamden, Conn.
- Annett, Thomas, sec Western Wisconsin MFA. State Teachers College, La Crosse, Wis.
- Ardey, Eldon, dir all-state chorus 41. State Teachers College, Flagstaff, Ariz.
- Armbruster, Walter S., pres I&A Chicago (Ill.) ME Club. Argo Community High School, Argo, Ill.
- Armstrong, Donald D., sec Michigan SVA. 445 Mulford Drive, S. E., Grand Rapids, Mich.
- Arterburn, Janette, state membshp chm 39-41 South Carolina. Winthrop College, Rock Hill, S. C.
- Bachtell, Chrystal H., sec 39-41 Southern CFME. 300 W. Fisher Ave., Greensboro, N. C.
- Bachman, Harold, chm 40-41 sight rdg music selection com NSBOA. 30 E. Adams, Chicago, Ill.
- Backe, George F., v-p Arizona SMEA. Box 302, Prescott, Ariz.
- Baird, Forrest, v-p Northern Dist Calif-Western MEC. 1211 Eye St., Marysville, Calif.
- Baker, Helen C., membshp chm 39-41 Canal Zone. Box 6, Balboa, Canal Zone.
- Balliett, Melvin L., nati bd control, v-chm orch reg 3 bd control NSBO&VAssns (NSMCF). 1755 Wymore Avenue, Cleveland, Ohio.
- Barker, Olive I., dir Iowa MEA. 1123 W. 23rd Street, Cedar Falls, Iowa.
- Barnes, Edwin N. C., past pres Southern CFME. Park View School, Warder & Otis Sts., Washington, D. C.
- Barth, George, dir orch Louisiana MEA. Southwestern Louisiana Institute, Lafayette, La.
- Bauder, Kathryn, v-p vocal div Colorado MEA. 609 S. Meldrum St., Ft. Collins, Colo.
- Baum-Gaskins, Genevieve, sec-treas Oregon MEC. RFD 3, Lilly Lane, Corvallis, Ore.
- Beardsley, Charles S., state membshp chm 39-41 Nevada. Elko County High School, Elko, Nev.
- Beattie, J. F., sec-treas reg 10 bd control NSBO&VAssns (NSMCF). Grand Junction, Colo.
- Beattie, John W., 36-42 Mus Ed Research Council; Council Past Pres; ed bd. 2914 Colfax, Evanston, Ill.
- Becker, Eric, v-p instr WC&IDA. Sheridan High School, Sheridan, Wyo.
- Beebee, C. Scripps, nati bd control, v-chm vocal reg 3 bd control NSBO&VAssns (NSMCF); chm 40-41 boys' and girls' small ens music selection com NSVA. Centralia Twp. High School, 225 S. Poplar, Centralia, Ill.
- Beeler, Walter R., exec com New York SSMA. 406 Utica St., Ithaca, N. Y.
- Beesley, Helen M., exec bd Bay Dist Calif-Western MEC. 595 Merritt Ave., Oakland, Calif.
- Bell, Clarence W., state membshp chm 39-41 Mont. Montana State University, Missoula, Mont.
- Bennett, Odessa C., chm classroom teachers West Virginia MEA. 502 Elizabeth Ave., South Charleston, W. Va.
- Berdahl, Arthur, Fresno fest chm, reg 5 NSMCF. Fresno State College, Fresno, Calif.
- Bicking, Ada, 38-44 Mus Ed Research Council. Arthur Jordan Cons. of Music, 1204 N. Delaware St., Indianapolis, Ind.
- Bicknell, Helen, sec Southern Dist. California SB&OA. 1805 W. 12th Place, Los Angeles, Calif.
- Biddle, Frank C., memb-at-large 38-42 exec com MENC. 1854 Keys Crescent, Cincinnati, Ohio.
- Birge, Edward B., Council Past Pres; chm ed bd. 828 E. 3rd St., Bloomington, Ind.
- Bishop, J. Lynn, sec Kansas MEA. Seaman High School, Topeka, Kans.
- Black, Iona, sec I&A Cincinnati (Ohio) ME Club. 1176 Overlook Ave., Cincinnati, Ohio.
- Blaine, Ruby A., pres Vermont MEA. Lyndon Institute, Lyndon Center, Vt.
- Blakeslee, S. Earle, past pres Calif-Western MEC. 214 E. Fourth St., Ontario, Calif.
- Bleckschmidt, A. W., v-p orch Missouri MEA. 1319 Capehart, St. Louis, Mo.
- Bionquist, Blaine, memb-at-large reg 10 bd control NSBO&VAssns (NSMCF). Lyman High School, Lyman, Wyo.
- Bloom, Clifford, dir Iowa MEA. Des Moines, Iowa.
- Bobbitt, Wilksee, pres East Tennessee SB&OA. Erwin High School, Erwin, Tenn.
- Bohlke, Boyde, pres South Dakota MSA. 1508 S. Main, Sioux Falls, S. D.
- Bonge, Ruth, sec Southern California VA. Dorsey High School, Los Angeles, Calif.
- Bonney, Helen, cor sec Connecticut MEA. 87 Garden St., New Britain, Conn.
- Boswell, Helen, rep Southern CFME nati bd dir 39-41 MENC. pres I&A Louisville (Ky.) ME Club. Administration Bldg., Board of Education, Louisville, Ky.
- Bowen, George Oscar, Council Past Pres. 211 E. 29th St., Tulsa, Okla.

- Bower, Edna L., sec-treas Iowa MEA. 818 Ridgewood Ave., Ames, Iowa.
- Boyd, Rufin W., state membshp chm 39-41 Wisconsin. Manitowoc High School, Manitowoc, Wis.
- Brand, Virginia L., chorus chm West Virginia MEA. 39 Walnut Ave., Wheeling, W. Va.
- Brandenburg, Arthur H., sec-treas reg 4 bd control NSBO&VAssns (NSMCF). 1128 Coolidge Road, Elizabeth, N. J.
- Brandstetter, Ward, state membshp chm 39-41 Texas. Public Schools, Corpus Christi, Texas.
- Bray, Mabel E., 36-42 Mus Ed Research Council. 822 Riverside Ave., Trenton, N. J.
- Breach, William, Council Past Pres. Room 804-City Hall, c/o Board of Education, Buffalo, N. Y.
- Brisendine, Thelma, sec Georgia MEA. 706 W. Poplar St., Griffin, Ga.
- Brittain, Lorane, dir piano Louisiana MEA. Louisiana State Normal College, Natchitoches, La.
- Brown, Albert, natl bd control, v-chm band reg 9 bd control NSBO&VAssns (NSMCF). High School, Chanute, Kans.
- Brown, Evelyn C., sec West Virginia MEA. Clay, W. Va.
- Brown, Everett, dir dist 5 Kansas MEA. Council Grove High School, Council Grove, Kans.
- Brown, Karl V., pres West Virginia SBA. 415 High St., Spencer, W. Va.
- Brown, Ruby W., v-p vocal Georgia MEA; cor sec I&A Atlanta (Ga.) ME Club. City Schools of Decatur, Decatur, Ga.
- Bryant, Will H., pres I&A Indianapolis (Ind.) SM Club. 302 N. 6th St., Terre Haute, Ind.
- Buchheit, Harold M., sec-treas Pennsylvania SMA. Noto's Apartment, Emporium, Pa.
- Burdett, Arthur R., pres Eastern Dist 6 Ohio MEA. 3973 Highland Ave., Shadyside, Ohio.
- Burdock, Norma S., rec sec I&A Detroit (Mich.) ME Club. 15911 Whitcomb, Detroit, Mich.
- Burgess, Frances, rec sec I&A Atlanta (Ga.) ME Club. Decatur, Ga.
- Burkholder, Virginia, v-p Eastern Washington ME Club. Pomeroy, Wash.
- Burns, Samuel T., 38-44 Mus Ed Research Council. Indiana University, Bloomington, Ind.
- Bushell, Donald G., pres, I&A Bellingham (Wash.) ME Club. 148 N. Forest, Bellingham, Wash.
- Buttelman, C. V., exec sec MENC; managing ed Music Educators Journal. 64 E. Jackson Blvd., Chicago, Ill.
- Butterfield, Walter H., Council Past Pres. 20 Summer St., Administration Bldg., Providence, R. I.
- Byerly, Margaret E., sec-treas North Carolina MTA. Apt. 4, Sable Apts., 42 Furman Ave., Asheville, N. C.
- Carr, Mac E., dir Michigan MEA. River Rouge High School, River Rouge, Mich.
- Carstairs, Ellen, state membshp chm 39-41 Washington; rec sec and treas E. Washington MEC. Willard School, Spokane, Wash.
- Catron, Frances Smith, rec Southwestern MEC natl bd dir 37-41 MENC. 304 North 6th St., Ponca City, Okla.
- Caulfield, Gertrude P., pres Rhode Island MEA. Providence, R. I.
- Chase, James E. F., treas Michigan MEA. 605 S. Grinnell St., Jackson, Mich.
- Chatburn, Frances, pres Illinois SVA; bd control Illinois SMA; 1st v-p 41-43 NSVA. 206 E. Adams, Springfield, Ill.
- Chenoweth, Gene, v-p Northern Indiana SB&OA. Elkhart County Schools, 109 W. Plymouth St., Goshen, Ind.
- Cheyette, Irving, dir 39-41 Eastern MEC. State Teachers College, Indiana, Pa.
- Choate, Robert, cor sec Eastern Washington ME Club. Lewis and Clark High School, Spokane, Wash.
- Christopher, George, exec com New York SSMA. 60 Highland Ave., Port Washington, N. Y.
- Christopher, Rei, bd memb instr div Colorado MEA. 1408 N. Main, Pueblo, Colo.
- Church, Richard, memb-at-large reg 2 bd control NSBO&VAssns (NSMCF). 2213 Van Hise, Madison, Wis.
- Civis, Frances Jackman, pres I&A National Capital (Washington, D. C.) MC. 1206 Argonne Drive Northwood, Baltimore, Md.
- Clark, Frances Elliott, pres MENC Founders Assn; chm MENC Com on Archives; Council Past Pres. Vernon House, 6445 Green St., Germantown, Philadelphia, Pa.
- Clarke, Harry F., honorary memb bd of rep music selection com Ohio MEA. 1260 Elbur Ave., Lakewood, Ohio.
- Clausen, Leslie P., dir Southern Dist Calif-Western MEC. 2039 Ivar Ave., Hollywood, Calif.
- Cline, Sarah Yancey, pres I&A Cincinnati (Ohio) ME Club. Cincinnati Conservatory of Music, Cincinnati, Ohio.
- Collicott, Wendell W., 1st v-p Dept of Music, New Jersey EA. 12 Red Road, Chatham, N. J.
- Collins, Roy N., state membshp chm 39-41 Colorado. Centennial High School, School Dist. 1, Pueblo, Colo.
- Colton, W. R., memb-at-large reg 2 bd control NSBO&VAssns (NSMCF); pres South Dakota HSMA. 402 S. University St., Vermillion, S. D.
- Conger, William R., pres North Central Dist 2 Ohio MEA. 29 S. Broadway, Shelby, Ohio.
- Conklin, F. Colwell, 1st v-p 39-41 Eastern MEC; exec com New York SSMA. 63 Hillcrest Ave., Larchmont, N. Y.
- Conn, P. C., 2nd v-p 41-43 NSBA. 1103 S. Genesee St., Los Angeles, Calif.
- Cook, Bertha Kinzel, cor sec I&A Tulsa (Okla.) ME Club. 15 W. Latimer, Tulsa, Okla.
- Corliss, Leon R., state membshp chm 39-41 Connecticut. 10 Park Ave., Naugatuck, Conn.
- Cory, Frances, sec Indiana SCFA. 907 E. Maple St., Jeffersonville, Ind.
- Coulter, T. Frank, state membshp chm 39-41 Missouri; 2nd v-p 41-43 NSOA; memb-at-large reg 9 bd control NSBO&VAssns (NSMCF). Box 137, Joplin, Mo.
- Covington, Weldon, natl bd control, v-chm reg 6 bd control NSBO&VAssns (NSMCF). Austin High School, Austin, Tex.
- Cronstedt, Carl, sec-treas I&A Tri-Cities ME Club. Public Schools, High Point, N. C.
- Curtis, Louis Woodson, 1st v-p 40-42 MENC; Council Past Pres. 1205 W. Pico St., Los Angeles, Calif.
- Dana, Charles A., memb-at-large reg 5 bd control NSBO&VAssns (NSMCF). McKinley Junior High School, Pasadena, Calif.
- Darash, John, exec bd Bay Dist Calif-Western MEC. 537 E. 20th Street, Oakland, Calif.

- Darby, Lillie E., state membshp chm 39-41 Oregon; past pres and chm elem affairs com Oregon MEC. Fremont School, Klamath Falls, Ore.
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